

# MUSICAL AMERICA



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## DISSENSION IN RANKS OF PAUR'S ORCHESTRA

**PITTSBURG MUSICIANS RESENT  
ORDER LIMITING THEIR  
ENGAGEMENTS.**

**Manager Says They Must Refuse All Work Not  
Connected With Organization—Means Loss to  
Many—Now on Their Tour.**

CINCINNATI, Nov. 19.—Several members of the Pittsburgh Orchestra, which is appearing in this city to-day, are threatening to resist an order issued this week by Manager George H. Wilson, forbidding them to accept outside engagements. Heretofore, ever since the orchestra was organized, the men have been permitted to take outside engagements which did not interfere with their work in the orchestra.

Many of the musicians have had permanent positions playing in the churches on Sundays, and the new order prohibits them from continuing this work. The musicians assert that they make almost as much money by their outside engagements as they do with the orchestra, and that they will throw up their orchestra positions rather than submit to the order.

The musicians have another grievance. They declare that the patrons of the orchestra in outside cities are not treated right, that the management of the orchestra frequently advertises concerts in other cities by the Pittsburgh Orchestra, which is composed of sixty-five pieces, and then takes as low as thirty-five men to furnish them music.

The musicians receive the same pay, whether they play or not, but the management saves hotel and railroad bills. The musicians say that the reputation of the orchestra, and their own reputations as well, suffer by these tactics.

### LILLIAN NORDICA ILL.

**American Prima Donna Leaves London  
to Recover From Influenza.**

A private cablegram received in New York a few days ago says that Mme. Lillian Nordica, who recently went to London to appear in opera at Covent Garden, has gone to the south of England, as she is suffering from influenza, which she contracted during most unfavorable weather conditions in the British metropolis.

Mme. Nordica has decided to postpone her reappearance in London until next season. She will sail for New York shortly and hopes by then to be sufficiently recovered to fill all of her engagements in America.

### Death of Mattia Bina.

Mattia Bina, a well known vocal instructor, whose home was in Rivanazano, Italy, died suddenly Monday at his late home No. 110 East Twenty-second street, New York, from cerebral hemorrhage. He came to this country in 1871 and taught Mrs. Herman Oehlrichs, Mrs. Henry Seligman and Mrs. Wasserman. Lillian Russell was one of his pupils as was also Josephine Jacoby, and Nellie Grant Sartoris.

During the later years of his life he had been one of the faculty of the Benjamin Deane school on Riverside Drive. The body will be buried in his estate in Italy, where his brother is Prefet de Justice.



**ALEXANDER AND LILLI PETSCHNIKOFF**

**Noted Russian Violinist Now Touring This Country and His Accomplished Wife, With Whom  
He Will Give Joint Recitals During the Season (see page 6).**

## MORE OPERA STARS REACH NEW YORK

**ALESSANDRO BONCI GLAD TO BE  
ON TERRA FIRMA AFTER  
STORMY VOYAGE.**

**Regina Pinkert and Other Celebrities Met by  
Oscar Hammerstein—Mr. Conried Welcomes  
His New Italian, German and French Singers.**

Last Saturday saw the arrival in New York of two more notable companies of singers for the Metropolitan and Manhattan opera houses.

Mr. Hammerstein's artists, who came by the *St. Louis*, were headed by the celebrated tenor, Alessandro Bonci, who has never before been in the United States, though he has sung in South America. He was ill from the time the boat left Southampton almost until its arrival in New York, but he was in the best of spirits when he landed, and said he was glad to be in America, even if he had had a lot of trouble getting here. He is of middle height, well proportioned and of rather military bearing, which is accentuated by the moustache. He is accompanied by his wife and charming little daughter.

"I am pleased to say that my voice is in its best condition," he said, in a conversation on the pier. "I gave it a rest of six weeks before coming to America, as I wished to give the American public the very best performances in my power."

"I also am glad to get to America and be far away from Russia for awhile," said Regina Pinkert, whose thirty-five trunks, filled with costumes, made the customs officers gasp. "I was singing in Kieff throughout all the recent trouble. There was constant rioting in the streets and many persons were killed. The people finally became so calloused that they would go to the theatres at night and afterwards would jokingly say: 'Let us go down and see the massacres.' But if it was an awful experience for me."

Regina Arta, who has been singing in Brussels for the last two years, is a beautiful American girl from Pittsburg, who  
(Continued on page 8)

### MACMILLEN ARRIVES.

**American Violinist Here After an  
Absence of Eleven Years.**

Francis Macmillen, the young American violinist, arrived late this week on the *Cedric*, to begin his first tour of his native land. He has been absent from America eleven years, during which time he has won many laurels on the Continent and in England.

The crowning feature of the young virtuoso's career occurred at his farewell recital in London, November 2, when he played the Brahms concerto, in such an electrifying manner that scores from the audience rushed to the stage at the close of the selection and rung Macmillen's hand. Alberto Randegger, the father of music in London, led the throng which fairly overcame the young American.

### Andreas Dippel Robbed.

Andreas Dippel, one of the singers of the Metropolitan Opera Company, was robbed last Saturday of nearly all the jewelry that he saved from the San Francisco disaster. It was taken from his rooms in the Hotel Majestic.

### DECIDE TO INCORPORATE.

**Prominent Vocal Teachers Active in  
Forming Their Association.**

The National Vocal Teachers' Association, at a meeting held in Carnegie Hall last Tuesday, decided to become incorporated at an early date. The list of incorporators, up to date includes Dr. Emanuel Baruch, for many years medical attendant at the Metropolitan Opera House, Townsend H. Fellows, Arthur de Guichard, of Providence, R. I., Max Knitel-Treumann, Dr. Thomas Kenefic, Mme. Pernet McCarthy of St. Louis, Mrs. Jane Corwin Salter, Paul Savage, Mrs. Arno O. Schmidt, Dr. Willis Turnbull and Mme. Anna Ziegler. Other names will be added during the coming week.

Great interest is being manifested in the plans of the vocal teachers, whose purpose building up the organization to raise the standard of their profession.

### MRS. WASSELL WEDS AGAIN.

**Composer of "Shakespeare Cycle" Be-  
comes Wife of Thomas L. Chadbourne.**

The marriage of Mrs. Joseph Wassell, who composed the "Shakespeare Cycle" that has won so much favor in American musical circles, and Thomas L. Chadbourne, formerly of Chicago, is announced. Both bride and groom had been divorced from previous marriages.

Mrs. Wassell gave as her reason for seeking a divorce. "When two people cannot live in perfect harmony they should separate. There should be no discord in life. That is impossible when husband and wife are playing in different keys."

The "Shakespeare Cycle" was sung by David Bispham and three other well known singers, in the course of an extended Western tour last year, and is being presented this year by Mme. Shotwell-Piper, Kelley Cole, Francis Rogers and Mme. Katherine Fisk.



## KARL GRIENAUER SCORES IN RECITAL

EMINENT 'CELLIST ENTHUSES HIS  
AUDIENCE AT MENDELSSOHN  
HALL.

Mature Technical and Artistic Attainments of  
Gifted Pupil Make Deep Impression—Quartette  
Also Distinguishes Itself.

The only New York recital of Karl Griener, the Viennese 'cellist, took place at Mendelssohn Hall on Thursday evening of last week, when an audience generous in enthusiasm heartily greeted this popular artist and Mrs. Elizabeth Griener, who played the accompaniments of the evening in a sympathetic manner.

The impression made by Mr. Griener in his first number, Herbert's 'cello suite in F, was such that he had to repeat the last movement, the "Tarantella." A group of shorter selections followed, which brought out all the finer points of the artist's powers, delicacy of touch, a beautiful singing tone and romantic sensibility, a quality which was preeminent in a composition of his own, "Moonlight," and which enabled him to give to its performance the pensive charm which the title suggests.

A rustle of surprise greeted Mr. Griener's next appearance, for with him came one of his pupils, a child of not more than eleven years, dainty as a miniature. Surprise was intensified as little Helen Scholder rendered the second part of Popper's Suite in G for two 'celli with all the verve and abandon and technical ease of a mature artist.

Highly commendable, also, was the work of the 'cello quartette consisting of Mr. Griener, Emil Kun, Mark Skalmier and Victor Wagner, which rendered Sulzer's "Sarabande," a Franz "Melodie," Kousnetzoff's "Valse Triste," a "Serenade" and "Humoreske" by Klengel and Leclair's "Sarabande and Tambourin."

The remaining solo numbers were selections by Rubinstein, Wagner, Popper and Liszt, all of which served to demonstrate Mr. Griener's mastery of his instrument.

### LHEVINNE'S PROGRAMME.

Russian Pianist Presents Interesting List  
of Compositions at Recital.

Josef Lhévinne, the eminent Russian pianist, presented the following programme at his recital in Carnegie Hall, New York, Thursday evening:

Beethoven, Op. 27, No. 2  
Sonata, C sharp minor, quasi una  
Fantasia..... "Moonlight"  
Brahms, Op. 117, No. 1..... Intermezzo  
(Schlaf sanft, mein Kind, schlaf sanft und schoen;  
Mich dauert's sehr Dich weinen sehen.)  
Mendelssohn..... Spinning Song  
Chopin, Op. 60..... Barcarole  
Chopin, Op. 42..... Waltz, A flat major  
Brahms..... Variations on a theme by Paganini  
Balakireff..... L'Alouette (The Lark)  
Cerny, 740..... Octave Etude, No. 33  
Rubinstein..... Valse (Le Ball)

Mr. Lhévinne's recital will be reviewed in MUSICAL AMERICA next week.

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## NEW CONDUCTOR FOR CONRIED COMPANY

Samuel Bovy Will Direct French  
Operas During the Metropolitan  
Season.

Heinrich Conried's engagement of Samuel Bovy to conduct the French operas at the Metropolitan Opera House this season marks the first instance during this impresario's regime that the New York company will have a director who will devote himself exclusively to French productions.

The new conductor of the Metropolitan was a necessity this year, as Mr. Conried intends to revive a number of French operas. One of these will be Delibes's "Lakmé," which has not been heard here since 1891, and in it Mme. Sembrich and M. Rouselière, the new French tenor, are to sing. Then Miss Farrar is to be heard with this same tenor in "Romeo et Juliette" and "La Damnation de Faust," and she is also to sing Marguerite in "Faust." For this reason M. Bovy was called from France by the impresario.

He is a Swiss and speaks English with fluency. His adopted country recently showed him one of the highest compliments in its power by asking him to take at the Opéra Comique the place of the recently deceased Alexander Luigini, who had been the first conductor there for some years. M. Bovy declined, however, because he preferred to take his chances at the Metropolitan, even when the preponderance of German and Italian opera makes the French school comparatively secondary, rather than take his post in an institution which keeps a conductor practically confined to the repertoire of his own country.

During a recent interview M. Bovy said: "Although my experiences as a conductor were confined to France, I have had the opportunity in my experience to conduct all the operas of Wagner that are regularly produced with the exception of 'Die Meistersinger,' 'Parsifal' and 'Dien Feen' I of course do not include, as they are heard so rarely. It is a remarkable evi-



SAMUEL BOVY

Heinrich Conried's New Conductor for French  
Operas at the Metropolitan

dence of the popularity of the Wagner operas in France that a conductor should have had that experience. Of course, like all musicians, I recognize in the works of Wagner the culmination of all the greatest theories of operatic composition.

"French composers have had them in mind as a model for years. Vincent d'Indy wrote in 'Fervaa,' which is a sort of French 'Tristan,' his conception of what a French opera written in the school of Wagner should be, while the national standards were kept in mind. The influence of Wagner was strong on d'Indy, but his opera is as truly French in feeling and character as it well could be. Reyer's 'Sigurd,' which is our French version of 'Siegfried' in a way, is at once less Wagnerian and less typical of what is best in French music. Vincent d'Indy combines in a strange way the influences of Wagner and the effect of French classicism."

### ANOTHER BACH FESTIVAL.

Alfred Hertz Assists Frank Taft in  
Planning Montclair Concerts.

MONTCLAIR, N. J., Nov. 19.—A pleasing announcement was made to the music-loving people of Montclair this week when it was made known that the Bach festival would be held some time during the Spring, although the date has not yet been fixed. Owing to the great expense of these festivals, it had been rumored that the committee could not see its way clear to continuing the musical treat.

The programme is being arranged by Frank Taft. In his preparatory work he is being assisted by Alfred Hertz, a Bach authority, and one of the conductors at the Metropolitan Opera House, New York.

### MME. SANS-SOUCI HEARD.

Prominent Organist Plays for Benefit of  
Pittsburg Orphan Asylum.

PITTSBURG, NOV. 19.—More than 1,200 people attended the organ recital and vocal concert given in Carnegie Music Hall last week for the benefit of the Emsworth (Polish) Orphan Asylum, when about \$2,000 was cleared for the institution.

Mme. Sans-Souci, who was one of the two women who presided at the great organ in Festival Hall, St. Louis, during the World's Fair of 1904, was warmly applauded for her excellent rendering of many exacting numbers. Frank Croton, basso, also pleased by his spirited singing of well-known songs.

## GERMAN SONGSTRESS DELIGHTS NEW YORK

MATJA VON NIESSEN-STONE GIVES  
HER FIRST RECITAL IN  
THIS COUNTRY.

Programme Contains Many Compositions Un-  
familiar to American Audiences—Interpretations  
of Uniform Artistic Excellence Throughout.

Matja von Niessen-Stone, who was called by Dr. Damrosch to take Etelka Gerster's place in the vocal department of the Institute of Musical Art, and who has decided to make America her home, gave her first recital in this country at Mendelssohn Hall, New York, on Wednesday of last week, when in every detail she showed the work of one who, while possessing a voice of beautiful quality, makes it subservient to her musical intellect.

Mme. von Niessen-Stone deserves warm commendation for the skill and judgment she displayed in her choice of selections. They were arranged, moreover, with a fine feeling for dramatic effect, such songs as Schubert's "Kreuzzug" and "Lied im Grünen" and Hugo Wolf's "Der Freund" and "Mausfallensprichlein," enhancing each the charm of the other.

The singer's interpretations were illuminative. Every word was fraught with meaning, demanding the keenest attention on the part of her hearers, lest some shade escape them. Particularly fine was her rendering of Löwe's "Erlkönig," a work not so melodious but more dramatically suited to the text than the well-known Schubert setting. Another Löwe song, "Die Pfarrjungferchen," Lalo's "L'Esclave" and Wolf's "Mausfallensprichlein," as also his setting of a song from Ibsen's "Fest auf Solhaug," were demanded a second time.

The remaining numbers, each of which was notable for its artistic handling, were the "Del Mio Core" from Haydn's "Orpheus and Euridice," Scarlatti's dainty "Violette," the dramatic "Ah, mio bel foco" by Marcello, Schubert's "Verklärung," "Der Tod das ist die Kühle Nacht," and "von Waldbekränzter Höhe" by Brahms, Wolf's "Der Freund," "Vilanelle" by Reber, and "I'll Rock You to Rest" by Stanford, besides two songs sung in Russian, "Leave Me" by Davidoff and "Ye Who Have Yearned Alone" by Tschaiakowsky.

### NIKISCH SHOWS TEMPER.

Causes Sensation in Berlin by Reproving  
Women for Staring at Him.

BERLIN, Nov. 18.—Arthur Nikisch created a sensation while conducting Bruckner's ninth symphony at the Philharmonie on Friday. He suddenly turned and angrily facing the fashionable audience, chided the women sharply for staring at him with opera glasses.

He exclaimed with considerable temper: "Your conduct makes me so nervous I cannot continue conducting."

Some people maintain that he is trying to imitate the eccentricities of Hans von Bülow.

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## SAINT-SAENS'S FIRST ORGAN PERFORMANCE

NEW YORK SYMPHONY ORCHESTRA GIVES CONCERT IN HIS HONOR.

Programme Consists Entirely of Distinguished French Composer's Own Works—Greeted Enthusiastically After Playing Piano Concerto.

Camille Saint-Saëns, the famous French composer, was again honored in New York during the past week. On Thursday of last week the New York Symphony Orchestra, Walter Damrosch conducting, assisted the distinguished visitor, who appeared as soloist in the interpretation of his own compositions.

On this occasion M. Saint-Saëns appeared as an organist for the first time in this country, playing his symphony for organ and orchestra, and collaborating in a performance of his serenade for strings, pianoforte and organ. He also was heard as a concert pianist, presenting for the first time here his G minor pianoforte Concerto and a caprice on ballet airs from Gluck's "Alceste."

Devoted entirely to his compositions, the concert was in effect an interesting and a delightful exhibition of M. Saint-Saëns's versatility as a creative and an interpretive musician, and it brought him another real triumph. After his remarkably brilliant playing of the piano concerto he was brought forward again and again by the house and enthusiastically applauded.

M. Saint-Saëns played the organ part of the symphony in C minor, while at the piano sat Clara Mannes, known so well to every musician in New York as Clara Damrosch, daughter of Dr. Leopold Damrosch. She was assisted by Elliott Schenck.

### Saint-Saens's Sunday Concert.

Camille Saint-Saëns was heard again Sunday afternoon as a pianist at a special concert at Carnegie Hall. He played his Fifth Piano Concerto, a work that was a novelty in New York, and which proved to be of the laudable cleverness that is commonly associated with the writings of Saint-Saëns. Then he played three solo vases, and again displayed his fleetness and brilliancy as a performer.

The rest of the programme was devoted to orchestral works, all by Saint-Saëns, and played by the New York Symphony Orchestra, conducted by Walter Damrosch. This part of the programme included the symphony in A, the Algerian suite and the two symphonic poems, "Le Rouet d'Omphale" and "Phaeton."

### Paul Dufault in Montclair.

MONTCLAIR, N. J., Nov. 19.—Joseph McIntyre, who has given several high-class concerts under private auspices in the last season, last week conducted the first of a series of four subscription concerts to be given in the Montclair Club Hall. The dates on which the remaining concerts will be given are December 14, January 18 and February 15. The artists who will appear are Joseph McIntyre, pianist; Vladimir Dubinsky, cellist, of the New York Symphony Orchestra; Sigmund Culp, violinist, of the New York Symphony Orchestra, with an assisting vocal artist at each concert. At the last concert Paul Dufault, the well-known tenor, assisted.

### Another Schumann-Heink Recital.

Schumann-Heink has concluded to give a second and final song recital at Carnegie Hall on the afternoon of December 9. This will be her last appearance in New York before her appearance in opera at the Metropolitan Opera House, in February. During December and January she will sing in the South and the far West, including the Pacific Coast.

## Emilio de Gogorza Pays High Tribute To Westerner's Appreciation of Music

Distinguished Baritone Maintains That America Stands In The Forefront Of The Nations In Matters Artistic



EMILIO DE GOGORZA

"THERE is no audience to which I would rather sing than to an American one," said Emilio de Gogorza, the baritone who has been winning the hearts of his auditors in a phenomenal manner wherever he has sung, to a representative of MUSICAL AMERICA. "I have traveled and sung all over, and yet I find that there is no people so anxious for education in things musical, so influenced by the desire for good music, as this nation. I don't say this because I am an American, for I don't know precisely to what nation I do belong.

"My mother was a Cuban, my father a Spaniard, and I was born in Brooklyn as my parents were passing through. I left that city when three months old and spent my early youth in Spain and France, where I was educated. As it happens, the last language I learned was English. That was when I went to England, when I was twelve years old.

"Yes, I am fonder of my American audiences than any other. Especially do I like the Westerners. In them you find the true spirit of music. They come, not satiated and hypercritical, like New Yorkers, but full of enthusiasm and the desire to get the most possible out of what the singer has to give. They are hungry for music, and you can't fool them by coming on the stage and rolling forth operatic arias with the manner of a frozen angel, infinitely above them. They are intensely human, and want to be appealed to. That is what they come for and that is what you must

give them. Appeal to them, bend to them, make them feel that you have a message for them, for it is their hearts that you must touch. It is not necessary to give them always the most 'abstruse musical abstractions.' Give them of the best, of course, but music such as appeals to them, not always serious—they themselves are the most genial people living—and not in only one language, for you would be surprised to find how popular songs of other nations are with them. They have the translation of the words on the programme and catch the spirit of the song and enjoy it immensely. There you cannot find an audience accepting an artist on his advertised merits; you might advertise forever that you are the greatest so-and-so, but it would do you no good if, to use commercial slang, you didn't 'deliver the goods.' Sometimes it is almost amusing to see the places in which one is asked to sing—they are more like barns than anything else—while it is very difficult to find a concert hall with even fairly good acoustics. But then, of course, you must consider that and make your programme fit the surroundings.

"As far as concerts, orchestral organizations, the opera and the like are concerned, America is certainly up to, if not ahead, of other nations. Where will you find a finer orchestra than the Boston Symphony, or better opera than at the Metropolitan? Or better teachers? The proof of that is the success that so many of our teachers are making in Europe. Of course, as far as studying is concerned, we still lack one great essential, atmosphere. But assuredly, America is to be reckoned as among the leading musical nations of the world."

## BESSIE ABBOTT SAYS SHE WAS HELD UP

SINGER DESCRIBES EXPERIENCE SHE HAD WHILE IN PITTSBURG.

Declares Footpads Entered Her Carriage and Demanded all Her Jewels—Police Authorities Deny Knowledge of Incident.

Bessie Abbott, one of the singers of the Metropolitan Opera Company, returned last Sunday night from Pittsburg, where she had appeared as soloist with the Pittsburg Orchestra, and told of an attack made upon her by footpads while she was being driven from her hotel to the railroad station.

Police authorities in Pittsburg are quoted as knowing nothing of the incidents related by Miss Abbott, and assert that the story emanated from a press agent.

Miss Abbott made the following statement concerning her experience:

"When I went to Pittsburg my friends who had been reading so much about the robberies and holdups down there insisted that I have a detective meet me at the station and accompany me to the Hotel Schenley. He was there when I reached Pittsburg Thursday, but when I was ready to start back home Saturday evening the man failed to appear. So we started for the station in a carriage—my sister Jessie and my maid Fatima, and myself. We hadn't been gone from the hotel more than fifteen minutes when a man darted out to the horses' heads and stopped them. Another ran to my side of the carriage and grasped both my wrists firmly. You see he bruised one," she added, holding up a wrist wrapped up in a handkerchief.

"Give me all the money and jewels you have," he said in a hoarse voice. I had jewels worth \$15,000 with me. My sister absent-mindedly screamed for help in French out of the other window.

"Just as we thought we would be compelled to give to the horrid men the jewels a shot rang out. I think a policeman in civilian clothes must have fired it. At any rate the robbers fled and we didn't stop to inquire about our rescuer, as we had to catch that train."

### HUMPERDINCK TO CONRIED.

Composer Chides Impresario for Importing Europe's Best Artists.

Heinrich Conried has just received a letter from Humperdinck, in which that popular composer comments playfully on the wholesale engagement of the great singers of Europe for the Metropolitan Opera House.

"Europe is up in arms about you," writes the composer, "for persisting in carrying off our best and most beautiful artists to America. What will come of it? If things go much further some day we shall all be forced to journey to New York to have a chance of enjoying a decent operatic performance. Let us hope that sooner or later you will make amends by bringing over your world-famous stars for a universal tour and visiting the chief European capitals. Then you will be forgiven."

### Maurel Would Return.

Victor Maurel, the French baritone, has written to Oscar Hammerstein offering his services. He is remembered by his appearances at the Metropolitan Opera House years ago. Of late he has been teaching singing in Paris. He wrote that he had heard of the estrangement between him and Edouard de Reszke, and therefore offered his services. Mr. Hammerstein replied that he would await the approval of the New York opera public before making more engagements.



**JOSEF LHEVINNE**  
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APPLAUSE.

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in Carnegie Hall—Old Melodies, Gypsy Songs  
and Classic Lieder Heard.

Carnegie Hall was crowded Tuesday afternoon on the occasion of Mme. Sembrich's annual recital of songs. The singer was welcomed enthusiastically and her efforts called forth prolonged applause throughout the entertainment.

As usual, Mme. Sembrich's programme was skilfully planned to present a nice contrast in sentiment and style. It contained several numbers that were either unknown or unfamiliar to her auditors.

She began with an ariette from Grétry's comic opera, "L'Ami de la Maison," graceful and charming in the old French style that is so much less familiar than the old Italian or the old English. She followed it with Domenico Scarlatti's "Qual farfaletta amante," and with Bach's song, "Bist du bei Mir," which he wrote for his wife, Anna Magdalena, so strongly contrasted with these in its tenderness and deep feeling, which Mme. Sembrich so truthfully represented.

She gave great delight in a naïve old German cradle song of the seventeenth century, by David Corner, which she had to repeat. The elder English style was represented by Dr. Arne's "Plague of Love," and "A Pastoral" by Henry Carey, the latter a florid song with "divisions" in the English style of the early eighteenth century, which had become so differentiated from the Italian. Other offerings were Dvorak's set of gypsy songs Gernsheim's "Liebe ver-räth nicht," Hauser's "There is a Lady Sweet and Kind" and Mrs. Beach's "The Year's at the Spring."

Some amusement and much surprise was caused when at one of her recalls Mme. Sembrich appeared, leading by the hand a tiny tot in a white frock. It was a little namesake of the prima donna, an Italian child named Marcella Dacari, who, having run to the stage door to see her friend the singer, suddenly insisted upon keeping her hand and going out upon the stage with her.

Among those who occupied boxes were Geraldine Farrar, Mme. Louise Homer, Mrs. Forbes-Robertson, Andreas Dippel, Kitty Cheatham, Bessie Abbott and Enrico Caruso.

### FRIEDA STENDER IN CANADA.

American Singer Shares Honors With  
Hekking in His Recitals.

QUEBEC, Nov. 20.—At a recital recently given in this city by Frieda Stender and Anton Hekking, the noted cellist, Miss Stender displayed tact by rendering her songs in French, a tribute which won the favor of the audience at the outset, and which added, if possible, to the warmth and enthusiasm with which her selections were received. The young singer possesses a soprano voice of excellent quality, ample power and efficient technique. She was recalled again and again, and generously granted the extra numbers the audience demanded.

Mr. Hekking gave an artistic interpretation of some of the most popular numbers in cello literature, and proved himself a virtuoso of the most distinguished attainments. Rarely has a concert in this city been more thoroughly enjoyed.

OTTAWA, Nov. 20.—The heart of the musical public in this city went out in an unusual degree to the two artists, Anton Hekking and Frieda Stender, who appeared last week in a programme of cello and vocal selections.

Herr Hekking more than justified the reports of his technical and artistic achievements that had preceded him, while Miss Stender's personality charmed no less than her sweet and powerful soprano. The three songs she rendered were so enthusiastically received by the audience that she was obliged to respond to several encores.

## Montreal Honors Pauline Donalda On Her Return To Her Native City



PAULINE DONALDA

Young Canadian Soprano Who Has Returned to America After Brilliant Career in Europe, to  
Join The Manhattan Opera House Forces

MONTREAL, Nov. 20.—The citizens of this city turned out *en masse* last night to hear their young townswoman, Pauline Donalda, whose career in opera on the European stage since her debut two years ago has been of a brilliancy that reflects significantly upon her natural vocal endowment and unremitting industry.

The hour set for the concert was 8:30, but long before that time a steady stream of humanity began to pour into the vast auditorium of the Arena, continuing until nine o'clock, when the viceregal party, headed by Lord and Lady Grey, Lady Sybil Grey and Lord Howick, arrived.

When Mme. Donalda appeared on the stage she was greeted with deafening applause, and it was several minutes before she could begin her aria from Puccini's "La Bohème." Evidently deeply moved by the cordiality of her reception, she did not do herself justice in this number, but in

the "Caro Nome" from "Rigoletto" she met the highest expectations of her hearers. Her voice is a soprano of rare charm. It is of a limpid purity, refreshing to the most blasé concert-goer, and it is evenly balanced throughout its entire range.

At the conclusion of this aria two elaborate baskets of flowers were presented to her, one with the compliments of the Governor-General. Then Mayor Ekers stepped forward and, on behalf of the city, presented the young artiste with an illuminated address expressing the pride her townsmen take in her career, accompanied by a gold medallion bearing the coat-of-arms of Montreal. The recipient responded in a few well-chosen words.

Paolo Seveilhac, the baritone, contributed arias from Massenet's "Herodiade," Verdi's "Traviata" and Leoncavallo's "Pagliacci," displaying a fine voice and style. He also joined Mme. Donalda in duets from "Traviata" and "Rigoletto." Sophie Myers presided at the piano in a thoroughly efficient manner.

### Simon Buchhalter's Programme.

An interesting programme has been arranged by Simon Buchhalter for his concert to be given at Mendelssohn Hall, New York, on December 5. Besides Wilhelm Friedman Bach's organ concerto in D minor, Beethoven's 32 variations in C minor and sonata in D, op. 10, No. 3, Mr. Buchhalter will give four Chopin numbers, two Schumann selections, Brahms's scherzo in E flat minor, "Das Sterbe-Glücklein" by Schubert-Liszt and Liszt's "Mazeppa."

### Bank Clerks Sing in Brooklyn.

The Banks Glee Club, H. R. Humphries director, presented the programme at a concert given by the Brooklyn Chapter of the Bank Clerks' Association, in Plymouth Church. Viola Waterhouse, soprano and Hubert Arnold, violinist, were the soloists.

### Nordica Recital Announced.

R. E. Johnston announces Mme. Nordica in concert at Carnegie Hall Tuesday evening, January 8. It is seven years since the great prima donna has been heard in a concert. At this concert Mme. Nordica will sing the celebrated classic aria, "Ah Perfido," by Beethoven, and an aria from "Die Götterdämmerung," both with orchestra. This gem by the great master has not been sung here since Lilli Lehmann gave it to our concert-goers. Mme. Nordica will also sing some of the great German Lieder and groups of French and American songs, in all probability closing the concert with Wagner's "Liebestodt," from "Tristan and Isolde."

### Saint-Saëns's Farewell.

Camille Saint-Saëns's farewell public appearance in New York as a pianist will be made next Tuesday afternoon at a recital in Carnegie Hall. The French composer and virtuoso will sail for Europe the middle of December.

## GREAT CONTRALTO SINGS IN CHICAGO

MME. SCHUMANN-HEINK SCORES AT  
CONCERTS OF THE THOMAS  
ORCHESTRA.

New Work of Humorous Nature by Georg Schumann Introduced—Frederick Stock Conducts  
With Well-Known Ability.

CHICAGO, Nov. 19.—The soloist of the Theodore Thomas Orchestra concerts on Thursday, Friday and Saturday was Mme. Schumann-Heink, whose name is invariably a potent attraction.

The solo numbers included a recitative and aria from "La Clemenza di Tito" by Mozart, and two songs, "Die Junge Nonne" and "Die Allmacht," by Schubert. The singer was in splendid form and sang with the consummate artistry that has always marked her work upon the concert and operatic stages. Her voice is as rich, full and appealing as ever, and her renderings of the Mozart aria and Schubert songs were of imposing effect.

The programme contained as a novelty a new composition by George Schumann. This work, a serenade, op. 34, proved to be less vital than the "Springtime of Love" and other compositions from the same pen. It is, nevertheless, a clever bit of musical craftsmanship, though there is so much of the humorous element that the matter is almost overdone. The contra-bassoon is made the butt of many of the musical jokes, with the piccolo and stopped horns giving plenty of assistance in the closing movement. The work was played with fine appreciation of its spirit and the perfection of technical detail for which this body of players is noted. The other numbers were the overture to Wagner's "Rienzi" and Mozart's "Jupiter" symphony. The latter was given with splendid tonal vitality and coloring and an illuminative grasp of its structural breadth. Frederick Stock conducted with his well-known certainty and authority.

### MISS MUNDELL'S MUSICALE.

Large Audience Attends Interesting Con-  
cert in Brooklyn Studio.

An audience of 150 crowded the studio of M. Louise Mundell in Brooklyn on Wednesday evening of last week and heard her pupils render an interesting programme. The opening number was a duo by Holleander, "Spring is Coming," sung by Miss Mundell and Mrs. George A. W. Brown in a musicianly manner. Edyth Brown followed with "My Little Love," by Hawley, and "Blow, Blow, Thou Winter Wind," by Sarjeant, and Miss Stilwell came next, doing equally good work with "The Lord is My Light," Marsh, and "The Butterfly Song," Herbert. Miss Muller, pianiste, played Sinding's "Frühlingrauschen" finely. "The Lass with the Delicate Air," Arne; "The Danza," Chadwick, and "For Propriety's Sake," D'Hardelot, were Miss Beach's excellent contributions to the programme. Harry Glover Colyer gave the Allitsen "Like as the Hart Desireth" and "The Wooing," by Sieveking, in good style. Others who participated in the programme were Mrs. Cozine, Mrs. Selleck, Mrs. Clark and Miss Werner.

The handsome and newly appointed studio and reception rooms where the musicale was given were filled with a large and appreciative audience. Miss Mundell will present her pupil, Mrs. Selleck, in a song recital on December 20.

### COMBINED CHOIRS IN CONCERT.

Protestant Episcopal Church Singers in  
Philadelphia Join Forces.

PHILADELPHIA, Nov. 20.—The Academy of Music was crowded to the doors last week, when the combined choirs of the principal Protestant Episcopal Churches of this city gave a concert under the direction of Ralph Kinder, of Holy Trinity P. E. Church.

Uselma Clark Smith presided at the great organ, while William Stanfield, Walter St. Clare Knodde, Harold S. Balsley and Ernest Felix Potter acted as pianists. The rendering of the "Hallelujah Chorus" from the "Messiah" was especially impressive.

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## SAFONOFF CONDUCTS PHILHARMONIC SOCIETY

JOSEF LHEVINNE THE SOLOIST AT  
FIRST CONCERT OF THE  
SEASON.

Orchestra Makes Reappearance Under Permanent  
Conductor with Great Eclat—Programme Re-  
peated at Hippodrome at Popular Prices on  
Sunday.

The New York Philharmonic Society inaugurated its sixty-fifth season at Carnegie Hall on Friday of last week. After an interesting experiment extending over three years, of importing foreign conductors for short visits each season, this organization, which rightly belongs to the musical aristocracy of this country, has entered upon another era of youthful vigor under the rejuvenating influence of Wassily Safonoff, the distinguished Russian conductor, who was one of the most conspicuously successful of the "guests" of the last three seasons.

Disdaining to use a baton, Mr. Safonoff with his excitedly gesticular, though not ungraceful, expressions of the Slavic ardor of his temperament, is one of the most picturesque personalities to be seen at a conductor's desk. It would seem that he must exhaust himself in his efforts to realize every detail of his conceptions, but that he succeeds in communicating his all-dominating fervor to his musicians was manifested in the inspiring vitality of the orchestra's playing last week.

As was to be expected, the programme was arranged with special reference to Russian composers, but this did not debar from the theme "eine kleine Nachtmusik" by Mozart, a tender little serenade in four movements for stringed instruments, replete with lovely Mozartian melody. Its original delicate grace might have been more happily effected by employing only a small part of the stringed choir. It followed an impressive rendering of Beethoven's overture to "Coriolan," in which the work of the orchestra pre-saged the fine effects of tone and shading that were to make the performance of Tchaikowsky's fifth symphony later on a memorable performance. In the Tchaikowsky work Mr. Safonoff had the opportunity to give full vent to his fiery intensity, and the ready responsiveness of his men enabled him to obtain a representation of the gloomy ruggedness and impetuous, overwhelming emotion of the Russian temperament thrilling in its vividness.

The soloist was Josef Lhévinne, the brilliant young Russian pianist, who made such an instantaneous success here last Winter after arriving entirely unheralded. In the D minor concerto by Rubinstein he once more displayed that sparkling finger velocity, that ease and accuracy in surmounting technical difficulties, and that artistic poise which commanded the enthusiastic admiration of his audiences last season. The temptations this work offers for undue self-exploitation at the expense of the symmetrical balance of the whole he steadily resisted; his rendering was notable throughout for the refined taste of the sincere musician.

The concert was repeated on Saturday evening in the same place before another packed house, and also on Sunday afternoon at the Hippodrome. The latter event marked the first inclination on the part of this dignified society to appeal to the so-called "popular" audience. While the vast building was not by any means filled, the audience was gratifyingly appreciative, more than justifying the experiment.

### Actress Weds Musical Director.

At the home of H. H. Fuller, One Hundred and Sixth street and West End avenue, in New York, last week, Marguerite Leeta Neely, a pretty young actress, known professionally as Leeta Gilmore, was married to Harold F. Orlof, musical director of the Grand Opera House in Brooklyn. Miss Neely was a member of De Wolf Hopper's "Happyland" company last season. Her old home is in Chicago, and Mr. Orlof comes from Salt Lake City.

## NEW YORK TEACHER WAS GARCIA'S PUPIL

Great Singing Master Authorized Mme.  
Mary Duff to Spread His  
Vocal Doctrines.

In Mme. Mary Duff, soprano, America is fortunate in having an authorized exponent of the celebrated Manuel Garcia method of vocal instruction. Generally recognized as the greatest teacher of singing who ever lived, it is a matter of especial interest that one of the master's accomplished pupils, and one who studied under him for four years, is identified with the vocal profession in this country.

Garcia, whose death at the age of 101 years last Spring, attracted the attention of the entire civilized world, was a man of many distinctions. Had he never won fame as a teacher of singing his name would have been given to posterity as a result of his invention of the laryngoscope, which revolutionized the treatment of diseases between the nose and throat. Again, as the teacher of such great singers as Jenny Lind, Marchesi, and others of equal renown, he has given to the world the fruits of his successful career.

It is, therefore, with justifiable pride that Mme. Duff points to a stack of letters



MME. MARY DUFF  
American Singer who Studied With the  
Master, Manuel Garcia

written to her by the great master, authorizing her to spread his doctrines, to become, as it were, a representative of his methods and ideals in vocal art.

Not only as a teacher does Mme. Duff command attention, but her career as a performer has been characterized by innumerable triumphs. Her debut in Florence was one of the notable events in her life, and was of a nature to assure success in her future work.

On this occasion critics observed that she was the personification of the excellence of the old school in the matter of voice production and execution. Her voice proved to be an organ of exceptional qualities, capable of an extension truly remarkable.

Mme. Duff is an American, born in Georgia. At an early age she decided to place herself under the instruction of the best teacher known, and her subsequent success as a protégée of Garcia proved the value of her choice.

### DREXEL INSTITUTE CONCERT.

Popular Philadelphia Soloists Appear at  
First Recital.

PHILADELPHIA, Nov. 20.—The free public concerts given weekly at the Drexel Institute were resumed last week, when Frederick Maxson, organist of the First Baptist Church, gave an organ recital of Borowski's second sonata, a Guilmant "Caprice" in B flat, a Bach fugue in D and other things of interest by Grieg, Faulkes, Hollins and Kroeger.

Edwin Evans, the well-known baritone, sang "O Du mein holder Abendstern," from "Tannhäuser," and songs by Clutsam, Douty, Löhr and Tours.



## LHEVINNE Uses The Steinway

Many manufacturers claim to make Pianos that are works of art, but few can substantiate that claim, and fewer obtain even a limited recognition. World-recognition comes only to works of

genius, such as the Steinway Piano—an instrument that always has been, and is, the first and the final choice of the greatest pianists and musicians in the world, without distinction of race or national bias.

Josef Lhévinne, Russia's greatest pianist, will use the Steinway Piano exclusively on his American concert tour during the season of 1906-1907, and will appear as Soloist with all the leading Orchestras, as follows:

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## DUFAULT SCORES IN PLAINFIELD RECITAL

Popular Tenor Heard in First of Series  
of Chamber Music Concerts in  
New Jersey.

PLAINFIELD, N. J., Nov. 19.—Paul Duffault, the popular tenor, scored a great success here Friday night as soloist of the first of a series of Chamber Concerts at the Casino. Vladimir Dubinsky, 'cellist, assisted in the presentation of the programme.

Among the patronesses were Mrs. Marion S. Ackerman, Mrs. F. H. Andrews, Mrs. George A. Beaton, Mrs. W. G. Besler, Mrs. Leighton Calkins, Mrs. T. M. Day, Jr.; Mrs. R. Henry Depew, Mrs. George Wharton Edwards, Mrs. James W. De Graff, Mrs. Chapman Fisk, Mrs. Charles J. Fisk, Mrs. George H. Godard, Mrs. Henry L. Hall, Mrs. Augustus V. Heeley, Mrs. B. Van D. Hedges, Mrs. B. A. Hegeman, Mrs. F. de L. Hyde, Mrs. James R. Joy, Mrs. E. H. Ladd, Jr.; Mrs. William E. Lowe, Mrs. Pierre Mali, Mrs. Craig A. Marsh, Mrs. George P. Mellick, Mrs. C. W. McCutcheon, Mrs. Joseph O. Osgood, Mrs. L. V. F. Randolph, Mrs. Joseph W. Reinhart, Mrs. David H. Rowland, Mrs. Percy H. Stewart, Mrs. J. Evarts Tracy, Mrs. George A. Strong, Mrs. William M. Stillman, Mrs. Orville T. Waring and Mrs. Clifton Wharton, Jr.

### Martha Milinowski Pleases Audience.

A recital given at the American Institute of Applied Music on Friday of last week brought before the public a pianist of marked ability in the person of Martha Milinowski, who rendered an exacting programme with much distinction of style. Her handling of Mendelssohn's "Fantasie," op. 28, Schumann's sonata, op. 22, and Liszt's "Waldesrauschen" left nothing to be desired, while her shorter numbers, two etudes by Moszkowski, Raff's "Le Fileuse" and Brahms's "Intermezzo," op. 117, No. 1, were also well given.

## DR. NEITZEL PLAYS IN PHILADELPHIA

ORCHESTRA UNDER FRITZ SCHEEL  
RENDERS A BEETHOVEN  
PROGRAMME.

"Eroica" Symphony Given a Masterly Interpretation—Audience Receives German Piano Pedagogy With Genuine Approval.

PHILADELPHIA, Nov. 19.—The Philadelphia Orchestra's concerts on Friday and Saturday were attended by audiences as liberal with applause as large in numbers.

The programme was devoted to Beethoven, whose noble music, after the eccentric antics of Richard Strauss and the modern experimentalists, came as a welcome relief to the orchestra's patrons. The principal number was the third, or "Eroica," symphony, which was rendered with imposing effect, revealing a broad conception of its highest significance and a spirit of reverence on the part of the musicians and their conductor.

The soloist, Dr. Otto Neitzel, made a most favorable impression with his playing of the Beethoven Concerto in G major, which he interpreted with serene tranquility, a mood well suited to the nature of the work. His playing is characterized by the utmost refinement. His technical skill is unquestionable, and his maturely intelligent, authoritative reading of the concerto fully justified his Continental reputation as a moulder of musical thought. He was well received, and Philadelphia will be glad to hear him again.

### Miss Listeman in Milwaukee.

MILWAUKEE, Nov. 19.—Virginia Listeman appeared as soloist with the Milwaukee Musical Society, on Nov. 12, in the performance of the cantata "Of the Days of Germany's Regeneration," by Ernst Leffyardt. She created a most favorable impression with the rather limited soprano part, and it is to be hoped that she may soon appear here again in a larger part. Her voice is a pure one, having considerable clearness and carrying power.



## KANSAS CITY MAY REVIVE ORCHESTRA

**CARL BUSCH WILL BE CONDUCTOR  
IF CITIZENS GUARANTEE  
SUPPORT.**

**Energetic Efforts Being Made to Realize Desire of  
Music-Lovers for Permanent Organization—  
J. J. Heim Heads Subscription List.**

KANSAS CITY, Nov. 19.—In the proposed revival of the Philharmonic Orchestra with Carl Busch as conductor, Kansas City is being given an opportunity to decide whether or not it really wants a permanent concert orchestra.

Mr. Busch has a call from Berlin, but has agreed to remain in Kansas City, which he considers to be his home, if he can find orchestral work here. He has said that he will direct a new orchestra, provided it is given the financial support necessary to success. He wishes an organization of fifty men, who should be paid for at least four rehearsals for each concert. His programmes would consist of classical and the better kinds of lighter music in happy blend.

J. J. Heim has offered to give \$1,000 toward a fund to meet possible deficit for the first season.

Recently, 1,000 letters and 8,000 circulars were mailed to people in Greater Kansas City asking them to subscribe toward the Philharmonic series, and the returns within the next two weeks will determine whether or not the concerts will be given.

Kansas City is almost the only city of its size in the United States that has no orchestra. It has had one in the past, and it can have one again, if properly managed and supported. The decision rests with those persons fond of music, and also with those who have pride in the development of the artistic side of life in Kansas City.

### RECITAL OF "HEROD."

**Musical Melodrama Given For First  
Time By Chicago Artists.**

CHICAGO, Nov. 20.—"Herod," a tragedy in three acts, by Stephen Phillips, was given its first presentation in America in the form of "a musical melodrama" by Lillian Woodward, a Chicago reader, on Thursday.

Miss Woodward's recital of the play was given with descriptive musical settings written by George A. Colburn of Chicago. Mrs. Edith Bowyer Whiffen, a young Chicago pianiste, was the accompanist. The recital was given under the auspices of the Chicago Chapter of the Daughters of the Revolution.

## YOUNG ARTISTS TO PLAY IN NEW YORK

**Ralph and Mitchell Kellert Will Ap-  
pear With Damrosch  
Orchestra.**

An occasion of more than ordinary interest will be the debut of Master Ralph Kellert, violinist, and his younger brother, Master Mitchell Kellert, pianist, at Carnegie Hall, January 22, with Damrosch and the New York Symphony Orchestra.



**RALPH AND MITCHELL KELLERT**  
Youthful Violinist and Pianist Who Will Ap-  
pear in New York This Season

These two gifted lads, who are said to be endowed with unusual artistic qualities, have demonstrated their claim to still greater recognition. In 1903 they appeared in Windsor Hall, Montreal, under the distinguished patronage of the Governor-General and Lady Minto, evoking appreciation seldom accredited to such youthful artists.

During the past four years they have been perfecting themselves by a course of study under the guidance of the most celebrated teachers in Brussels, and return to their native country full-fledged artists. That these youths are remarkably talented is supported by the statements of several European critics who have pronounced them geniuses of the first magnitude.

The pianistic attainments of Master Mitchell were realized of such a high order that he was placed with Hekking, the great 'cellist, on his Canadian tour recently.

## PETSCHNIKOFF DISCUSSES THE INDIVIDUAL APPEAL OF MUSIC

"YOU should not have come to talk to me about myself," said Alexander Petschnikoff, in a manner almost embarrassed, after greeting the representative of MUSICAL AMERICA. "That is something that I can never do. And then I know so little English." Then, as if struck by a quite original idea, he said, "But my wife is coming from Chicago to-morrow, and she can tell you anything about me that you might care to know. She is an American—that is perhaps one reason why I am so fond of this country, although it is not the only one. I have a most extraordinary love for fairy-tales, old as I am," and the great violinist looked like a schoolboy caught in his father's orchard, "and it is from this standpoint that America appeals to me so strongly. I was always intensely interested in the story of Columbus, and I cannot describe to you my feelings when, on coming over here for the first time, I caught a first glimpse of the land from shipboard. What wonderful thoughts must have come to the great discoverer! And then American industry!"

"No, as an artist, I think I should not care to live here permanently. The artistic life is not as general here as it is in Europe, and by Europe I mean, in reality, Germany, for that undoubtedly is the home of music. There every little village has its musical society and its one or two concerts a year with prominent artists; besides which, music is a part of the everyday life of every one, even the humblest. Do not think that I am going back on my own country, but music there is something altogether different, owing to the unsettled social conditions. The very fact of Russia's oppression produces a corresponding fervor and spirit in a creative direction. The Russian dances, though so popular, are not originally spontaneous. The peasant has no desire to dance; he must be urged, and commences grudgingly, with indifference and much drawing back; but, once started, the spirit of the dance enters into his blood and he flings out in motion all his repressed feeling and desire for liberty.

"Yes, it is what a man puts into his art that counts. It is necessary to know humanity, the heart of man in all its aspects, to be a great artist, to be able to move that heart; and to do that, one must have suffered. It is a wonderful thing about music that no matter how many the souls that listen to it, each one is touched though each is so different, and has had its own particular sorrow.

"It is my greatest joy that it has been given to me to make my playing bear a message to individuals. A striking incident of this occurred in the city of Halle, on my first concert tour. I had been brought up with the Princess Ouroussoff's daughter, a young girl of the greatest talent and charm. We loved each other dearly. One evening as I was playing one of her favorite selections for her, she said, 'That is the piece I should like to hear last before I die.' She was in the most perfect health at the time, but in a few days she became ill of a cold, and soon after she died. It was in reality the last music she heard. Then, despite my terrible grief, I started on my first tour, for it was her wish. I had the intention of giving one concert, but the success of that one was so marked that I was persuaded to give another. The same thing repeated itself, and before I knew it my one concert had extended itself into a tour of over eighty. While on this same tour, in which my only consolation for my great loss was to pour out my soul to my violin, I played one evening in the city of Halle. As it happened, the piece I had played for my foster-sister before she died was one of the numbers. After the concert an old man came up to me with tears in his eyes, and, grasping my hand, he kissed it. In a broken voice he said to me: 'Ich habe auch eine teure Seele verloren' (I also have lost a dear one)."

### VOICE CHANGED BY HYPNOTISM.

**Edna Murray a Protégée of Mrs. Siegel  
Sings in Deep Baritone.**

Her voice strangely altered through self-hypnotism, Edna Murray, who naturally speaks in a high, clear soprano, astonished an audience in the Bowery Mission last week by singing songs in a deep baritone. The young woman is a protégée of Mrs. Henry Siegel, who attended the concert with many other persons prominent in society or especially interested in psychological subjects.

Miss Murray once heard a young man singing in a way she greatly admired. She longed to sing as he did, and made up her mind she would. Though her natural voice was ordinary before she reached that determination, the first time she tried to sing as the man had done she was astonished to find she could do so with comparatively little effort. This power she discovered when in Fort Worth, and soon afterward her accomplishment came to the knowledge of Dr. Gustav A. Gayer, whose hypnotic demonstrations interested Mrs. Siegel and other society women.

Miss Murray is soon to depart for Europe to continue her musical education.

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## STRACCIARI MUST DON KNEE-BREECHES

BARITONE'S DEBUT TO BE MADE IN  
"LA TRAVIATA" NEXT  
SATURDAY.

In Europe "Germont" Wears Modern Evening Dress, But in America Lace Fringed Garments Are Worn by the Pleading Father.

"La Traviata," and not "Marta," as has been announced, will be performed at the first Saturday matinée of the Metropolitan opera season. This change has been made to give opportunity to Riccardo Stracciari, the new Italian baritone, to make his debut. But thereby hangs an amusing tale. In some opera houses in Italy "La Traviata" is transposed to the key of the present in costumes, and the part of *Germont*, his rôle, is sung in a modern dress suit.

Now, at the Metropolitan this work is played in the costumes of those happy, romantic days when gentlemen wore plush knee-breeches with portieres of lace dangling from the ends of these like the paper decorations that adorn the bones of French chops.

So it happens that Stracciari has not a romantic suit in which to sing and play the part of *Germont*, the pleading father, and there will be a scramble to find him a costume, knee-breeches, lace and all. This will be a matter of artistic moment, but art for art's sake demands it, and "La Traviata" will nevertheless be given in place of "Marta," as previously announced.

## CHORUS REHEARSING IN WILKES-BARRE, PA.

Musical Art Society Makes Great  
Progress in Preparation for  
Season's Work.

WILKES-BARRE, PA., Nov. 19.—The Wilkes-Barre Musical Art Society, which began rehearsals in October, finds itself equipped with a chorus of readers in which much earnestness has developed. As a consequence the first public recital will be given in St. Stephen's P. E. Church the week of December 17.

The society will import a soprano to take the obligato in Schubert's "Omnipochorus" will sing besides the Schubert number "Es Ist Ein Rose," Mozart's "Ave Verum," three traditional Bohemian Christmas carols, Palestrina's "Popule Meus" and Tchaikowsky's "Hymn to the Trinity." All except the Schubert and Mozart numbers will be sung *a cappella*. Organist John H. Shepherd will employ his magnificent four-manual organ for the accompaniments and for organ solos.

Director Hansen is again proving his quality in this undertaking. The chorus now numbers about 120 voices. It shows a rich quality, much power and fine blend and is a representative mixed chorus for this musical centre of choral work. A two-weeks' holiday will be taken at the Christmas season and work will then begin on the second programme which will be offered in the Spring. A large list of subscribing members has already been secured and there seems no doubt of the great success of the society.

## Three Sisters Entertain Washington's Social Leaders at Brilliant Musicales



LOUISE DYAS, MRS. DYAS-STANDISH AND MRS. CORNELIA DYAS-WHITE  
Three Sisters Who Are Well Known For Their Musicales at the Nation's Capital. Mrs. Dyas-White Taught President Roosevelt's Daughter Ethel.

WASHINGTON, Nov. 19.—The interesting musicale, given at the Hotel Arlington last Tuesday by Louise Dyas, violinist; Mrs. Dyas-Standish, soprano, and Mrs. Cornelia Dyas-White, pianist, was attended by a brilliant audience in which were many of the capital's leaders in society. These three artists are well known here, Mrs. Dyas-White having been Ethel Roosevelt's teacher when the President's daughter studied pianoforte.

The programme last Tuesday consisted of Grieg's Sonata, Op. 13, for violin and piano; a group of songs, "The Rosy Morn," Ronald, "Si Mes Vers avaient des

Ailes," Hahn, "Frühlingsnacht," Schumann, "Allerseelen," Richard Strauss, "The Year's at the Spring," Mrs. Beach; a group of violin solos, "Adagio," Ries, "Obertass," Wieniawski, "Berceuse," Fauré, "Legende," Wieniawski; piano numbers, "Prelude," Rachmaninoff, MacDowell's "Shadow Dance," Debussy's "Arabesque" and Moszkowski's "Liebes Waltzer" and two songs with violin obbligato, "Ecstasy," Mrs. Beach, and "Roses in June," by German.

Miss Dyas is a pupil of Ysaye, while Mrs. Dyas-White has done her studying with MacDowell and Joseffy. Mrs. Dyas-Standish received her training in New York and Paris. The musicale proved to be a decided success.

## RECITAL IN SIOUX FALLS.

Walter Howe Jones Presents Programme  
of Pianoforte Music.

SIOUX FALLS, S. D., Nov. 19.—The piano recital given under the auspices of the Ladies' Aid Society of the Congregational Church, by Walter Howe Jones, recently, was, indeed, a rare musical treat. The programme in itself was not only well arranged, but contained notable selections from representative composers, and each number was rendered in so intelligent and artistic a manner as to leave nothing to be desired.

Among Mr. Jones's offerings were the Bach Prelude and Fugue in B flat, from the "Well Tempered Clavichord"; Beethoven's Sonata in F minor, Op. 57; Chopin's Impromptu in A flat, Op. 29, and Ballade in G minor, Op. 23; Rubinstein's Melody in F and Staccato Etude, and a group of Liszt numbers.

## William Lavin Engaged as Soloist.

William Lavin, tenor, has been engaged to sing in "The Messiah" at London, Can., December 11, with the London Choral Society.

## EDWARD JOHNSON ACTIVE.

Tenor Returns From Work Abroad To  
Appear in Many Cities.

After four months absence in Europe, Edward Johnson has returned to America to resume his work in this country. While in Paris he did repertoire work with the eminent composer, Richard Barthelemy, who is also the repetiteur of Caruso, and prepared with this excellent authority a number of operatic arias and many new songs, including some which Mr. Barthelemy has just published. Mr. Barthelemy is associated with Caruso in the great tenor's work in America this season.

Though returned only a short time, Mr. Johnson has already filled a number of important engagements, including the Maine festivals, the Handel and Haydn Society of Boston, Brattleboro, Holyoke, Danbury, Waterbury and other places. In the next few weeks he will appear in Cleveland, Minneapolis, St. Paul, Boston, Fall River, Gloucester and New Jersey. Some excellent bookings have been made for Mr. Johnson with clubs giving mid-winter concerts, and he has already signed for the Spring tour of the Chicago Orchestra.

## CALVE MAY MARRY A BLIND AMERICAN

REPORT IN PARIS THAT SINGER  
WILL WED UNFORTUNATE  
MUSIC LOVER.

Man Who Followed Her, Never Missing a Performance, Asserted That She Was the Last Person He Saw Before Becoming Afflicted.

PARIS, Nov. 20.—Although not fully authenticated, a story is current here to the effect that Mme. Calvé will shortly marry a rich, music-loving American, who has the misfortune to be blind. His home is in Paris, but he has made it his practice for years to follow Mme. Calvé on her tours of the world, never missing a performance at which she sings.

His blindness is variously stated to have been due to an accident and to disease of the optic nerve, but it seems to have led to his acquaintance with Mme. Calvé, who until he became blind did not know him.

He asserted that she was the last person he saw before his blindness and that her image had since continually dwelt in his mind. He obtained an introduction to her and their acquaintance ripened into affection largely owing to Mme. Calvé's tender sympathy for him in his affliction.

Mme. Calvé is now on her way to her home in the south of France to prepare for her marriage. This will be followed by a yachting cruise in the Mediterranean and a visit to Egypt.

## SAINT-SAENS WILL RETIRE VERY SOON

Distinguished French Composer Decides  
To Abandon Concert Stage After  
This Season.

After sixty years of hard work, Camille Saint-Saens, the famous French composer now appearing in this country, has decided to abandon the concert stage. His recent illness, while crossing the ocean, prompted him to make this decision.

M. Saint-Saens made the following statement concerning his plans:

"I have been unusually well in the last ten years, and perhaps I might have been prevailed upon to continue for a time had it not been for my illness when I came to America. It was the first illness I had had in a long time, but it was so severe that it was a warning to me that I could not take the risks and undergo the exertions that would be necessary if I continued in concert work. So I have decided, and this statement can be made definitely, that at the close of this season I shall retire. It is possible that I shall appear in some charity concerts at various times, but that will be only to aid good causes and will not be in any sense a reappearance."

## Gadski's New York Recital.

Mme. Gadski's annual New York recital will be given on the afternoon of Tuesday, December 11, at Carnegie Hall. As Mme. Gadski sails shortly after for Europe, where she will remain the balance of the season, this will be her only New York recital. Mr. Frank La Forge, whose work made such a favorable impression last season, will again be at the piano.

*Moriz*

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## ROSENTHAL AGAIN THRILLS NEW YORK

AUSTRIAN PIANIST REPEATS HIS  
SUCCESS AT CARNEGIE  
HALL.

Programme Beginning With a Beethoven Sonata  
Ends With Brilliant Liszt Transcription—Audience Hungry for Encores.

Moriz Rosenthal followed his concert with orchestra, with a recital at Carnegie Hall on Saturday afternoon, when he again electrified his hearers by his amazing attainments as a piano virtuoso.

The programme contained one of Beethoven's later sonatas, that in E, op. 109, which was rendered with well-poised appreciation of its noble dignity, and also Chopin's B minor sonata. The latter work was conceived from a more sane, robust standpoint than the public is accustomed to, in view of the morbid readings of Chopin to which most pianists are prone. The largo was played with well-restrained feeling, while the last movement was rendered with brilliant effect.

A romance, a sparkling little composition called "Papillons" and a theme with variations, all from Rosenthal's pen, called forth insistent demands for an encore, in acknowledgment of which a charming rendering of a "Moment Musical" by Schubert was given. A group of short numbers by Chopin included the nocturne in F and the D flat valse played in double thirds with marvelous velocity. The closing number was Liszt's seldom-heard transcription of themes from Mozart's "Don Giovanni," which served to display the same stupendous technical agility that made Rosenthal's performance of the Paganini-Brahms variations at his first concert a remarkable feat.

The audience remained at a high pitch of excitement throughout the afternoon, giving vent to its feelings at frequent intervals with unmistakable significance.

### MME. ARNAUD GIVES RECITAL.

Pupils of Well-Known Teacher Present  
"Les Surprises de L'Amour."

The influence of the experienced opera singer was manifest in every detail of the recital of Mme. Anna Arnaud and her pupils, given on Saturday evening at Carnegie Lyceum. The first part of the programme consisted of selections from Gluck's "Alceste," Mozart's "Les Noces de Figaro" and Tchaikowsky's "Jeanne d'Arc," the "Romance" from Thomas's "Mignon" and "Seguedille" from Bizet's "Carmen" rendered by Mme. Arnaud.

Poise's two-act comic opera, "Les Surprises de l'Amour," which formed the second part of the programme, brought forward Miss Cazeaux as the Comtesse, Miss Robinson, as Colombine, C. W. Rogers as Comte Lelio, and V. Baillard as Arlequin. Special mention should be made of the work of Mr. Baillard, whose voice and acting were of a high order of merit. The entire production was highly enjoyable.

## JESSICA DE WOLF A WESTERN FAVORITE

Well-Known St. Paul Soprano is Appearing With Success in Many Cities.

ST. PAUL, Nov. 19.—Jessica De Wolf has just filled an engagement in Winnipeg. Mrs. De Wolf is an artist in whom St. Paul takes well-founded pride.

A pure soprano voice, careful preparation, both in this country and Europe, and



JESSICA DE WOLF

St. Paul Soprano, Who Will Sing in "The Messiah" at Christmas Night Concert

the necessary experience, have won for her a place in the first rank of American concert and oratorio singers. She never fails to satisfy as a painstaking, conscientious artist, gifted in all the essential qualities. Although St. Paul is Mrs. De Wolf's home, she is known in many large cities where she has had repeated engagements.

She is the soprano engaged by the St. Paul Choral Club for its performance of "The Messiah" Christmas night.

### New Orleans Opera Begins.

NEW ORLEANS, LA., Nov. 20.—New Orleans' historic French Opera House opened its lyric season to-night with a performance of Bizet's opera "Carmen," sung in French by the San Carlo Opera Company before an audience that filled every seat in the house.

## CARUSO IN COURT TO ANSWER CHARGES

FAMOUS TENOR INDIGNANT OVER  
TREATMENT BY NEW YORK  
POLICE.

Arrested After Episode in Central Park, Mr. Conried's Star Singer Declares He Will Contest Case to The End.

Enrico Caruso, the famous tenor, appeared in the Yorkville Police Court Wednesday afternoon to answer charges made against him by Policeman James J. Cain of the Park Squad. The case was held over until Thursday.

Caruso was arrested Friday afternoon of last week on the charge of annoying one of the women spectators who gave her name as Mrs. Hannah Graham in the Menagerie at Central Park. Although he protested his innocence in the affair, he was locked in a cell in the East Sixty-seventh street Station, and had to remain there for nearly two hours. Heinrich Conried was summoned and bailed out his star singer, giving security to the amount of \$500.

At first Caruso did not seem to realize the significance of his arrest. When the truth dawned upon him he became greatly excited and demanded that he be liberated. When the case came up in the Yorkville Police Court Saturday morning the tenor's lawyers presented a physician's certificate to the effect that Caruso was too ill to appear. The case was postponed until Wednesday afternoon.

In the meantime Caruso had expressed himself freely to reporters in his rooms at the Savoy.

"I am entirely innocent," he said. "The arrest and charges against me were a complete surprise. There is no foundation for it whatever, and I am confident I shall be thoroughly vindicated. That I am highly indignant at the outrage committed goes without saying, and I do not mean to let the matter rest."

Throughout the difficulty Mr. Conried has defended the singer with considerable emphasis.

## MORE OPERA STARS REACH NEW YORK

(Continued from page 1)

went abroad five years ago to travel, and quite unexpectedly discovered that she possessed an exceptional voice.

Giannina Russ, a dramatic soprano, who will soon be heard as *Aida*, has just finished the season in Alexandria, Egypt. Mme. Bresslar-Gianoli, whose striking performance of *Carmen* in New York three years ago is well remembered, sang last season in Brussels, and before that at Covent Garden. Vittorio Arimondi, who was proclaimed the "coming basso" when he sang in this country with Maurice Grau, was a striking member of the company. He will sing *Mephisto* in Berlioz's "Damnation de Faust." Luigi Mugnoz, the Spanish basso, comes from Nice.

Other Manhattan singers on the ship were Emma Trentini, Emma Zaccaria, Francisco Daddi, Emilio Venturini, Nicola

Fosetta, Renzo Midolfi, Vincenzo Reschiglian and Roberto Corrugini. Ferdinando Tanara, the conductor, was with them. Herman Brag, another of Mr. Hammerstein's principals, who was recommended by Lilli Lehmann, arrived on the *Amerika* on the same day.

*La Savoie* brought five more artists for Mr. Conried, Lina Cavalieri, the Italian soprano; Charles Rousselière and Fernand Soubeyran, French tenors; M. Simard, baritone; Marcel Journet and Pol Plançon.

Mme. Cavalieri, a woman of almost classic beauty, sold flowers and sang to the accompaniment of a guitar in the cafés in Rome as a child.

"I loathed the existence," said she, when referring to it the other day, "but in the



REGINA PINKERT

One of Mr. Hammerstein's Singers Who Arrives in New York This Week

course of time I found myself in St. Petersburg. There, night after night, I went to the Italian Theatre and gradually I became fired with the ambition to become an opera singer. But what a struggle it meant! I fought my fight, however, and made my debut in "La Bohème" six years ago. Never since then have I had a failure. I take my calling earnestly, anxiously and nervously. An emotional part to me means suffering and pain. I cry much upon the stage. I am very nervous. That is why I am so thin."

Owing to the stormy weather there was no concert on any of the boats.

### SINGER'S GOWNS RUINED.

Mme. Giacomini of Manhattan Opera Company Accuses Landlord.

Anne Giacomini, a member of Hammerstein's Grand Opera Company, who in private life is Mrs. Anna Barrera, was complainant in the Jefferson Market Court Monday against E. M. Rolino, a boarding house keeper of West Ninth street, charging him with damaging some of her stage costumes to the value of \$800.

The singer contends that her former landlord held her wardrobe for the payment of a bill which she considered exorbitant. It was while the clothes were in his possession that the alleged damage was done. The case was dismissed.

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## Ernest Van Dyck Gave Up Law To Adopt Music As Profession

The announcement that Ernest van Dyck is to revisit this country this winter, as noted in the last issue of *MUSICAL AMERICA*, has been received with keen interest by the many admirers that his appearances at the Metropolitan Opera House gained for him here.

Few artists have had more romantic careers than that of this celebrated Flemish tenor. He has sung *Lohengrin* to the accompaniment of howls of execration on the part of the Parisian mob, who objected to the introduction of Wagner into the French capital; Frau Wagner once termed him her ideal Walter for "Die Meistersinger," and, after asking him to sing the part for the Bayreuth Festival of 1888, told him it was impossible for him to do so, on account of the jealousy of other tenors; and last, but not least, Gounod prophesied his success before he commenced seriously to study for the operatic stage.

His parents viewed their son's ambition with some alarm and apprehension. To them the musical world offered but precarious modes of existence, and they had articulated him to a Brussels notary of local fame after he left the University of Louvain, with the hope that he would become a shining light in the legal profession. A singing-master of repute, however, told the future *Tristan* and *Siegfried* that he possessed an unusually good tenor voice, an opinion confirmed when he sang the title part of Gounod's "Polyeucte" at a private performance in Brussels, when he was twenty-two years of age. It was the reception accorded him on this occasion that caused Mr. Van Dyck to throw over law and journalism—in which he had dabbled—and start for Paris, to enter upon a course of vocal studies. Curiously enough, the young singer met Gounod at Brussels station, returning to his Paris home by the same train.

"As soon as he saw me," said Mr. Van Dyck, when relating the incident to a London interviewer, recently, "he exclaimed, 'Ah! there is my *Polyeucte*. Where are you going, my young friend?' 'To Paris, cher maître,' said I, 'there to try my fortune!' and, as the day was hot, I held my hat in my hand. Gounod, falling into a very serious mood, made the sign of the cross over my forehead, lips and chest, with the words, 'I bless you in the name of the Father, the Son and the Holy Ghost.' Then, stretching out his hand, he added, 'You will succeed.'"

M. Massenet first introduced Mr. Van Dyck as a vocalist to Paris, where he took the tenor part in Vidal's "Gladiator," in place of the singer originally selected, who was ill. He succeeded, and was promptly engaged by M. Lamoureux for his concerts.

The first attempt on the part of M. Lamoureux to introduce "Lohengrin" in Paris had a good result, so far as Mr. Van Dyck was concerned, for it brought him under



ERNEST VAN DYCK

Noted Belgian Tenor, Who Will Arrive in New York in February to Begin a Concert Tour of the Principal American Cities

the notice of Frau Wagner, who was, naturally, greatly interested in the performance. He sang *Parsifal* at Bayreuth with most gratifying results, in 1886, and was promptly engaged for the Vienna Court opera. His more recent successes are familiar to all interested in the music world.

Mr. Van Dyck, who is making extensive arrangements for his season of German opera at Covent Garden in January, will arrive in this country in February and remain until the end of April. He will appear with all the leading orchestras and in a number of song recitals in the principal cities.

## S. COLERIDGE-TAYLOR APPEARS IN RECITAL

ENGLISH COMPOSER PRESENTS A PROGRAMME OF HIS OWN COMPOSITIONS.

Lola Johnson, Soprano; Harry T. Burleigh, Baritone, and Felix Fowler Weir Assist Distinguished Visitor in Mendelssohn Hall Concert.

S. Coleridge-Taylor, the English composer, appeared at a recital of his own compositions in Mendelssohn Hall, New York, on Friday night of last week. He officiated at the piano and his assistants were Lola Johnson, soprano; Harry T. Burleigh, baritone, and Felix Fowler Weir, violinist. With such a slender force it was impossible to present any of the composer's more serious works.

The concert was devoted to the performance of some piano and violin numbers and some songs. Some of the music exhibited Mr. Coleridge-Taylor's musician-ship in the artistic treatment of negro melodies, while others, such as the interesting setting of Mrs. Browning's "When Some Beloved Voice," were examples of his work in the broader domain of general music. That strong feeling for the sensuous qualities of his art which might be expected from one of the composer's blood, was found in all the numbers, but it was guided chiefly by scholarship.

His songs show a fine gift of melody and distinction in the harmonic treatment of the accompaniment. Most characteristic and most valuable from a musical point of view is his setting of Paul Laurence Dunbar's "Corn Song," a reminder of antebellum days on a plantation in the South, with a negro refrain. In this he has created an atmosphere and heightened the emotional effect of the verses. Mr. Burleigh sang it with sympathy and feeling and with uncommonly good enunciation. Mr. Coleridge-Taylor played two of his "symphonic arrangements" of negro songs for the piano.

There were also his "Zuleika" and an Oriental waltz. The first two represent a most interesting attempt to use the negro folksong material in artistic music and have many successful and striking features.

### Oak Lane Haydn Club Gives Concert.

PHILADELPHIA, Nov. 19.—George C. Anthony, baritone, and Bertrand A. Austin, cellist, were the soloists at the first concert of the season of the Haydn Club of Oak Lane, given at the Park Avenue M. E. Church last week. Two more subscription concerts will be given by the club during the season, one at Christmas time, the other in the Spring.

### Miss Shay Engaged as Soloist.

Jessie Shay, the popular New York pianist, has been engaged to play with the Sängerbund in Brooklyn to-morrow night (November 25). Miss Shay will be heard in the performance of Moszkowski's concerto and several solo numbers.

### Brooklyn to Hear Saint-Saëns.

The Brooklyn Institute of Arts and Sciences announces an organ recital by Camille Saint-Saëns, in Plymouth Church, Orange street, Brooklyn, on Monday evening, December 3.

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PAUL M. KEMPF, Managing Editor

**Boston Office:**  
DELBERT L. LOOMIS  
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Room 816, 120 Boylston St.  
Long Distance Telephone  
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**Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.**

#### MR. HAMMERSTEIN IS RIGHT.

In a recent interview Oscar Hammerstein, of the Manhattan Opera Company, gave his side of the trouble between him and Edouard de Reszke, the noted basso, which has resulted in the contract between them being declared off. Mr. Hammerstein says that after he had made his contract with Mr. de Reszke to appear this season at his new opera house, he learned that Mr. de Reszke's voice was in bad shape, and later, hearing him in Paris, he became convinced that Mr. de Reszke was no longer up to the standard which it would be necessary for him to uphold in order to make his opera season a success; that he had some conversation with Mr. De Reszke on the subject, which appears to have been to no effect.

In his interview, Mr. Hammerstein further says: "I do not intend to foist on my audiences played-out singers, who draw salaries on their past reputations, and I shall not allow Mr. de Reszke to make a single appearance if his voice is in the same condition that it was when I heard him in Paris. I would rather forfeit the \$5,000 I have already paid him, or twice that amount."

To those acquainted with musical affairs it appeared somewhat extraordinary that Mr. Hammerstein should have ever made a contract with Edouard de Reszke, inasmuch as when Mr. de Reszke was here last it was painfully evident, even to his best friends, that his voice was no longer what it was—in fact, that it was failing fast.

However, Mr. Hammerstein's stand, that he will not inflict upon the public singers who simply draw salaries on their past reputations, is to be highly commended. We have had altogether too much of this sort of thing in the United States for many years. Singers and players who could no longer draw in Europe came over here

with the idea that this was a raw, rich and uncultured country, where anything and everything would go, if it had a big reputation back of it.

As a matter of fact, musical audiences, especially in New York and Boston, are more critical than they are anywhere in Europe, and this is easy to understand when you remember that on a first night in New York there are not only traveled Americans who have heard all the great artists and singers in Europe, but there are Frenchmen, Germans, Russians, Cubans, Spaniards, Italians, who are musically cultivated, who have heard the great singers, and each of whom has his standard of taste—so that artists who can please such an audience may rest assured that they can please anywhere else on earth.

#### THE CARUSO INCIDENT.

The musical world, and even the general public, have been profoundly stirred by the arrest of Senor Caruso, the popular tenor, in the Central Park menagerie, on the charge of a woman who insisted that he had insulted her.

Mr. Caruso's friends are emphatic in their confidence that it must be either a case of mistaken identity or that there is perhaps more behind the incident than appears on the surface, especially as the complainant gave an address at which it appears she does not live and did not appear in court when the case was called.

It is unfortunate that Heinrich Conried, the manager of the opera, when the reporters rushed at him with regard to the affair, was misled by the natural excitement of the moment to make a statement which, in raw print, makes it appear as if he had insulted American womanhood.

Mr. Conried is reported as having said: "Would a man of Caruso's distinction go to Central Park to flirt? No!—no! He could have almost any woman he wanted to flirt with—at least he could have many beautiful women at his heels if he gave them the least encouragement."

In social as well as in musical circles, great umbrage has been taken at this assertion. No doubt Mr. Conried regrets the ill-guarded statement that fell from him in a moment of excitement. What he meant was, no doubt, that just as there are silly men who follow up actresses and singers, just so a certain class of women—in and out of society—follows up the popular singers of the day. So that if Mr. Caruso wanted to flirt, he would have ample opportunity were he so disposed.

#### PLANS OF THE VOCAL TEACHERS.

Now that the National Association of Vocal Teachers has set forth, in definite form, its plans and objects, there is better opportunity to understand how important is the work it purposes doing and to wonder why a project of this nature was not launched years ago.

Seven articles, representing the objects of the organization, as printed in this paper last week, show at a glance what a great good may be done by the movement. Briefly, it is intended to raise the standard of the profession by practical means. There is nothing hopelessly ideal in the plans. They are straightforward and based upon common-sense principles—such as have made possible the organization of physicians and lawyers.

Singing teachers who are interested in the project, will recognize in Mme. Ziegler a leader who may be depended upon to keep the association free from the gratification of personal ambition. The existence to-day of this movement is almost entirely due to her efforts, and it is to be hoped that she will remain the guiding spirit in the work undertaken.

It is most fitting that many members of the medical profession have expressed an intention of identifying themselves with the association. None better than they can realize the physical injury that results from improper vocal training.

The society is working along the right

lines. If it continues as it has begun, there is every reason to believe that it will grow into a powerful, influential organization, capable of ridding the profession of vocal instruction of the many menaces that obtain at the present time. When it asserts its strength in full, there will be little room left for the quack singing teacher and honest, conscientious methods will be recognized as worthy of patronage.

#### MUSIC IN CHURCHES.

That objections to florid music in churches is by no means confined to the head of the Roman Catholic clergy, was demonstrated at a recent session of the Sioux City Ministerial Association, when a prominent Western pastor expressed his opinions on the subject with considerable force and not a little humor.

After taking as his premise the fact that "church choirs are called into existence for the purpose of leading the congregations" and not merely to serve as "arenas for the display of musical talent," the speaker inveighed at length against the anthem as it is known in many of our churches. In people in whom the necessity for logical sequence of thought is too strongly developed to be usurped even for a moment by sounds pleasant to the ear, his remarks will strike a sympathetic chord.

"One cannot but regret the economical distribution of thought in the composition of many of our anthems," said he. "An insistent suspicion creeps over us that the words are merely an excuse subordinated to the prime cause of their existence, the display of the voice. Dr. Mutchmore used to tell of a composition covering several pages of good paper, in which soprano, bass, alto and tenor, singly, collectively and in pairs, gave an exhaustive demonstration of range and compass, all based on the solitary sentence, 'Solomon was not arrayed.'"

The more recent works designed for ecclesiastical purposes undoubtedly show a marked improvement on their predecessors in this respect, but several of the oratorios most popular, and, therefore, most frequently sung, are open to much criticism.

The organist and his show pieces did not escape similar censure to that levelled at the choir with its vehicles for vocal pyrotechnics:

"Neither is the organ an instrument for the display of the skill of its player. Too many voluntaries and interludes are well described by a writer who speaks of them as 'musical monkeys, dancing on the organ, playing up and down, rattling all kinds of waltzes with a long leg stretched out here and there to make it seem like Sunday music.' The old precentor's announcement when violins were first introduced into the church was, 'Let us fiddle and sing the XCI. psalm.'"

The whole question is, of course, a matter of individual standpoint.

Those familiar with the eccentricities and vagaries of the quartettes and choruses that share with the pastors the conducting of services, will relish the few words in which they were summed up:

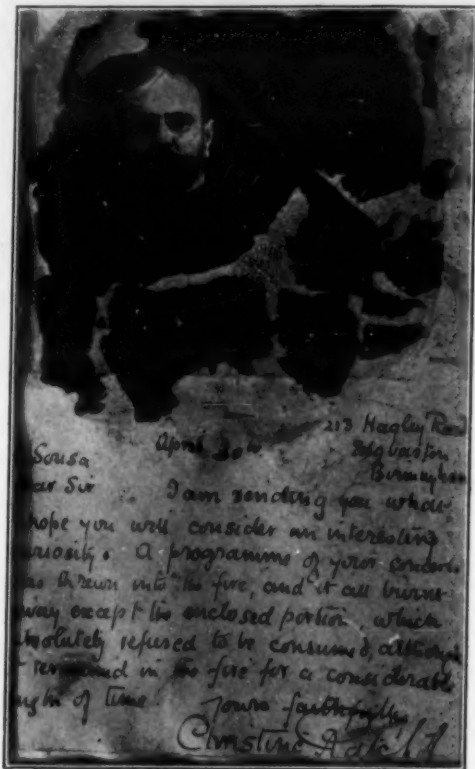
"The church choir has been a thorn in the flesh to many a long-suffering pastor. Some one has made the broad assertion that church choirs are 'hot-beds of iniquity,' but this is an exaggeration."

It was thoughtful to add the last assertion.

The desirability of every pastor's possessing a certain amount of musical knowledge was then urged.

"Emergencies will arise when the preacher's inability to lead the music will be a detriment to the cause of which he is the head. A musical course in our seminaries with special reference to the art of hymn-singing is one of the needs of the day, which we trust will be taken to heart by the directors of our theological institutions."

#### PERSONALITIES



#### A SOUSA CURIOSITY

**Sousa.**—In the New York office of John Philip Sousa there hangs on the wall an interesting picture, a reproduction of which is printed herewith. It represents all that was left of a Sousa concert programme that had been thrown into the fire of a Birmingham, Eng., home. The writer explains that Mr. Sousa's head refused to be consumed.

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**Hofmann.**—Josef Hofmann, the pianist, is meeting with his customary success on his tour through Austria and Switzerland.

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**La Forge.**—Frank La Forge, who is again Mme. Gadski's accompanist this season, is a Chicago boy. He studied for several years with Leschetizky and has since made his home in Berlin.

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**Easton.**—Florence Easton, who is appearing in "Madam Butterfly" at the Garden Theatre, New York, is the wife of Francis MacLennan, the tenor, who alternates with Joseph Sheehan as Pinkerton in the same production.

\*\*\*

**Gabrilowitsch.**—It is not generally known that Ossip Gabrilowitsch is a clever painter as well as a master of the piano-forte. His portrait of Anton Rubinstein, done a few years ago, attracted much attention from art connoisseurs.

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**Van Dyck.**—Ernest Van Dyck, the Wagnerian tenor, who is to be heard in concerts and recitals in America late in the Winter, has recently been offered the position of head of the vocal department of the conservatory in Antwerp.

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**Warren.**—Frederick Warren, the Chicago tenor, who has been singing in London during the past three seasons, has gone to Paris to work with Jean de Reszke during the year. He sang at two concerts at Ostend during the Summer with notable success.

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**Santley.**—Charles Santley, the noted English baritone, is still singing, despite the fact that he is seventy-two years of age. He is one of the greatest linguists in the concert world, speaking French, German, Italian and Spanish fluently, possessing, also, a wide knowledge of Latin and Greek.

\*\*\*

**Vivienne.**—Rene Vivienne, who is one of the most interesting impersonators of *Madam Butterfly*, in Henry W. Savage's production of Puccini's opera of that name is a native of Duluth, Minn. She pursued her vocal studies under Victor Maurel in Paris.

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**Homer.**—Louise Homer's first public appearance was made at the age of fourteen as *Ruth* in the cantata, "Ruth and Naomi." Her European debut took place at Vichy in June, 1898, when she sang *Leonore* in "La Favorita." She is a daughter of the late Rev. William Trimble Beatty, D. D., founder of the Pennsylvania College for women.

\*\*\*

**Guilbert.**—Mme. Yvette Guilbert, who was booked to sail for Europe on the *Kaiser Wilhelm II.* Tuesday, has postponed her departure, as she has promised to appear in a performance for a charitable cause. She will sail November 29 on *La Provence*, going directly to Brussels to begin rehearsals of her play, "L'Eau Trouble" (Troubled Water), in which she will make her debut January 12 in the Royal Theatre du Parc, Brussels.



## PETSCHIKOFF AGAIN HEARD IN NEW YORK

RUSSIAN VIOLINIST REAPPEARS  
AFTER AN ABSENCE OF  
SEVEN YEARS.

As Soloist With the Russian Symphony Orchestra, He Gains New Laurels—Fine Performance of Tschaiakowsky Concerto—Altschuler Conducts.

Alexander Petschnikoff, the celebrated violinist, made his reappearance in New York, after an absence of seven years, at the first concert this season of the Russian Symphony Society, in Carnegie Hall, on Thursday night of last week. The programme follows:

1. Symphony No. 6, "Pathétique," Tschaiakowsky
2. Dance Scene (New) Glazounoff
3. Violin Concerto Tschaiakowsky
  - I. Allegro moderato
  - II. Canzonetta Andante
  - III. Allegro vivacissimo
4. Two Sketches from "Caucasian Suite" Ippolitoff-Ivanoff
  - I. In the Aul
  - II. March of the Sardar

It was the same Tschaiakowsky Concerto that introduced the Russian violinist to the American public in 1899, and his performance on this occasion again established him as a musician of the highest rank. Petschnikoff's interpretation of this masterful work proved to be an artistic triumph, bringing to the attention of his auditors, an exquisite tone, varied with beautiful contrasts, and a technical finish that is seldom heard. He received many recalls by an audience that fully appreciated his work.

Modest Altschuler, conductor of the orchestra, again proved himself worthy of the esteem with which he is held by New York concert-goers. His reading of the beautiful "Symphonie Pathétique" proved satisfactory. The orchestra played with precision and commendable unanimity of expression. The new "Dance Scene" of Glazounoff proved to be highly interesting, but was not received as warmly as it deserved.

### SEMBRICH IN BROOKLYN.

Baptist Temple Crowded at Her Interesting Recital of Songs.

Under the auspices of the Institute of Arts and Sciences Mme. Sembrich gave a song recital in the Baptist Temple, in Brooklyn, on Thursday night of last week. The church was crowded, and seats upon the platform were called into requisition. Mme. Sembrich had the excellent help of Isidor Luckstone as accompanist, and her programme was made up, for the greater part, of songs that she has sung at one or more of her Carnegie Hall recitals.

Seventeen numbers were not sufficient to satisfy her clamorous admirers. After the sixteenth century air, "Fingo per mio diletto," she interpolated "The Lass with the Delicate Air"; after Brahms's "Röslein drei," Strauss's "Ständchen," Chopin's "Maiden's Wish," to her own exquisite accompaniment; Purcell's "Nymphs and Shepherds," and Schumann's "Röslein, Röslein," were repeated.

### ST. PAUL CONCERT A SUCCESS.

Maximilian Dick Makes Last Appearance Before Joining Miss Yaw's Company.

ST. PAUL, Nov. 19.—At the concert of the Schubert Club at the Odeon recently a well-balanced and finely shaded performance of Dvorak's "Dumka" trio, op. 90, was given by Ella Richards, pianiste, Maximilian Dick, violinist, and Carlo Fischer, cellist. A second number by the same artists was a splendid rendering of Schütt's "Walzer Märchen" op. 54. This is probably Mr. Dick's last public appearance preceding his departure to join the Ellen Beach Yaw Concert Company.

Inez von Encke appeared in a group of Norwegian songs entitled "Bluebells," "Twilight," "Dewdrops," and "The Bumble-bee" by A. Backer-Grøndahl, also in the "Prayer" from "Tosca."

### Concerts for Amherst.

AMHERST, Nov. 17.—An especially fine series of concerts is to be given at the college this winter. On November 19 the Longy Club will appear; the Schubert String Quartette comes in the latter part of December; Schumann-Heink is booked for February 18, and it is hoped that for the last concert, to be given sometime in April, Josef Hofmann may be secured.

## ANOTHER SUCCESS FOR ESTELLA PRICE

Baltimore Singer Pleases German Critics With Her Impersonation of Ortrud.

TRIER, GERMANY, Nov. 19.—Estella K. Price has won another notable success in the rôle of Ortrud in "Lohengrin." The critics have been unanimous in their warm approval of her impersonation of the character, both vocally and dramatically.

Miss Price, who is the principal contralto and mezzo-soprano at the opera here, pos-



ESTELLA K. PRICE

American Mezzo-Soprano, Who Has Won Marked Favor at the Opera in Trier

sesses a voice of large compass and agreeable quality, as well as a marked degree of histrionic ability. Her Ortrud was a broadly conceived and powerful representation, and strengthened the conviction that her voice and talents are especially adapted to Wagnerian rôles. The applause accorded her attested the deep impression she made upon a critical audience.

This gifted singer, whose home is in Baltimore, is fulfilling the predictions expressed by those familiar with her work as a student in America.

### REA SCORES IN WINDY CITY.

Young Baritone's First Chicago Recital Proves Interesting.

CHICAGO, Nov. 19.—The first of the artists' recitals given under the auspices of the Amateur Musical Club brought before Chicago for the first time Lawrence Rea, a young baritone, who has devoted four or five years to vocal study in Europe, and who has had several seasons of experience in both grand and light opera in London. His voice is of ample range, good power and more than usually agreeable quality.

Mr. Rea's programme was thoroughly enjoyable, including, as it did, such numbers as Schubert's "To Music," Schumann's "I'll Wander Not," Brahms's "Night in May," Paladilhe's "Psyche" and Rachmaninoff's "The Springtime Comes." Especially commendable was his treatment of Schubert's "Doppelgänger," Martini's "Joys of Love," which was the high point in the afternoon's artistic achievement, and the Tschaiakowsky "Serenade."

### More Dates for Frank Ormsby.

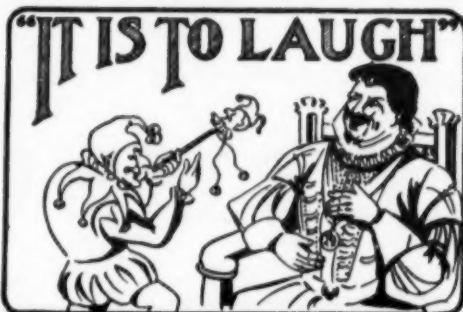
Frank Ormsby, the tenor, who, as noted in a former issue of MUSICAL AMERICA, is to create the part of the Narrator in Pierne's "Children's Crusade," to be given by the New York Oratorio Society this season, has added three dates to his already large itinerary. He will sing in New York at the Astor Hotel on November 23, at Carnegie Hall on December 4 and 13, and at Waterbury, Conn., in the "Messiah" on December 14.

# WEBER PIANOS

- Manufacturing conditions in the piano industry to-day are such that prices can not be reduced without a corresponding reduction in quality. Yet there seems to be a tendency even among high-grade manufacturers to put on the market pianos bearing their name at lower prices than ever before.
- That this can be done without a lowering of standards does not stand to reason. It is well known that labor costs more, and practically all the materials that go into the making of a high-grade piano were never higher than now.
- Contrary to the policy of certain other manufacturers (whose names in the past have stood for the best) is the policy of THE WEBER PIANO COMPANY. The Weber is selling to-day for more than ever in its history. And yet it has been necessary to double the output of the Weber factory in order to keep pace with the demand.
- Of one thing the public may be assured: There will be no sacrifice of the quality of the Weber Piano in order to meet price competition. The prices of the Weber will be advanced when necessary.

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"What makes Bliffkins so unpopular?"  
"He writes popular songs!"—Boston "Journal."

"The music of this 'Thieves' Comedy' suits it well."  
"Yes; that is stolen also."—Meggendorfer "Blätter."

"How do you find life?" asked the interviewer of the prima donna.  
"Oh," she replied, carelessly, "something of a sing-song affair."—Baltimore "American."

She—"Would you like to have me sing 'For All Eternity' for you?"  
He (seizing the opportunity, also her hand)—"Indeed, indeed, I would!"—Boston "Transcript."

"Why don't you think the concert was conducted on the square?"  
"Because the public could get songs sung by request but couldn't get any cut out by request."—Kansas City "Times."

Shade of Caesar—"Why did you play the fiddle when Rome was burning?"  
Shade of Nero—"Because I couldn't afford to lower my dignity by running to the fire."—Grand Rapids "Daily News."

"They say Simpson, the composer, has composed a lullaby that's simply delightful."

"He certainly has. It's a regular narcotic for the audience."—W. F. Griffin, in Milwaukee "Sentinel."

"She sings 'Way Down on the Swanee River' beautifully."

"Must be something in the waters of that stream to help her out, for she certainly warbles frightfully up here."—Exchange.

Professor—"I think your son is improving a great deal, sir. He will certainly learn to play the piano."

Father Gratified—"Is that so? I didn't know whether he was really improving or whether I was merely getting used to it"—Springfield "Daily News."

"Was that a bona fide piece that Ethelinda was playing?" asked Mr. Cumrox. "Certainly," answered his wife. "That was a selection from Wagner." "Well of course, I wouldn't express any doubts in company, but half the time I can't tell whether Ethelinda is playing a tune or a practical joke."—Washington "Star."

"I sang the 'Spring Song' at Mrs. Krowder's musicale last night," said Miss Kreech, "but, I forgot, you were there and heard me, of course." "Yes," replied Mr. Crabbe. "What an awful crush there was there! Once you got in it was impossible to get out until the whole thing was over."—Philadelphia "Press."

Gunner—"Do you remember the long-haired pianist who used to thump the piano so very loud?"

Guyer—"Yes."  
Gunner—"Well, it came in handy. He lost his piano, and now he has a job in a chophouse pounding beefsteaks."—New York "Telegraph."

"I was afraid to go in church this morning," said a lady to a bishop.

The bishop was surprised.

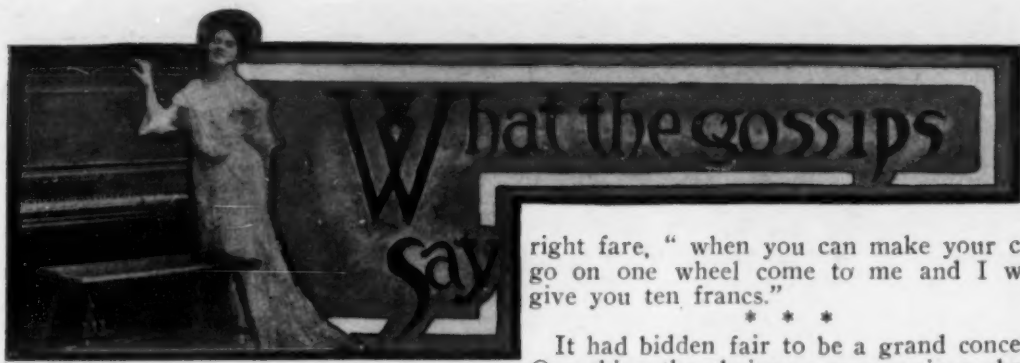
"Why?" he asked.

"Because," said the lady, "there was a canon at the reading desk, a big gun in the pulpit; besides the choir was murdering the anthem, and the organist was trying to drown the choir."—Army and Navy Life.

# DAVID BISP HAM

Loudon G. Charlton  
Manager, Carnegie Hall, New York  
EVERETT PIANO USED





WHEN the Boston Symphony Orchestra played in New York a couple of weeks ago, many local musicians had the opportunity of becoming acquainted with Dr. Karl Muck, the new conductor. That he made a favorable impression upon those who met him is evidenced in the stories that have gone the rounds since his appearance here.

A well-known violinist enjoyed the privilege of having luncheon with Dr. Muck and Willy Hess after one of the concerts. Mr. Hess, who is a member of the Boston Symphony Quartette, as well as being concert-master of the orchestra, was depressed on this occasion by the publication of a criticism in one of the New York papers, accusing his quartette of playing "off key" at their Mendelssohn Hall recital. He expressed his chagrin over the matter.

Dr. Muck seemed to be amused over Mr. Hess's disappointment.

"Ah," the latter is quoted as saying, "how would you feel if they found fault with your interpretation of a Wagner score?"

The famous conductor became serious in an instant. His answer was characteristic of the man:

"If they found fault with my reading of Wagner, I would go home and study Wagner all the harder."

\*\*\*

One night Paganini was going to the Paris Opera House where he was to astonish every one by playing on one string. Being late, he took a cab, and when he arrived at his destination, the cabby wanted ten francs.

"What," he exclaimed, "you are crazy! I have only had you five minutes."

"I know it is much," said the other, "but for you who make a fortune by playing on one string it must be ten francs."

"Well," said Paganini, handing him the

right fare, "when you can make your cab go on one wheel come to me and I will give you ten francs."

\*\*\*

It had bidden fair to be a grand concert. One thing the chairman was anxious about was that the accompanist had not put in an appearance. The concert was delayed for fifteen minutes, but still no accompanist turned up, relates "Tit Bits."

The chairman, at his wits' end to know what to do, got up and said: "Ladies and gentlemen, I regret to say that Mr. Smyth, our accompanist, has not put in an appearance. Will it be too much to ask if any lady or gentleman would mind undertaking that responsible position?"

After a few minutes a rather burly-looking gentleman from the back of the hall said he wouldn't mind "having a cut," whereupon the chairman, after arranging the music and things, took his place in the chair.

The new accompanist began by looking behind the piano, under the music, round the sides—in fact, everywhere.

The chairman, wondering what was amiss, asked him what he was looking for; whereupon the burly-looking gentleman, looking up at the chairman in amazement, replied: "I can't find the 'andle!'"

\*\*\*

The singer at the end of the practice aria panted heavily.

"I sang 106 notes that time," he said "without taking breath."

"Indeed! That must be a record."

"No. The record is held by Courtice Pounds. Pounds sang 316 notes without respiration in 1898. The record previous to that was held by Farinelli, with 300 notes. Norman Salmond has sung 287 notes in this way."

"It is wonderful what lungs trained singers have. The average man could hardly sing fifty notes without breathing, whereas to the singer 200 would be nothing."

#### Fagnani's Appearances.

Fagnani, the Italian baritone whom R. E. Johnston is introducing to the public this season, was heard first in New York on November 18 with the Russian Symphony Orchestra at the Hippodrome. He will also be heard at Carnegie Hall on January 8 with Mme. Nordica, and at Brooklyn on December 29 with Mme. Nordica.

## EMMA SHOWERS IN PENNSYLVANIA TOUR

Pianiste Appears in Principal Cities of the Keystone State—Her Attainments.

Emma Showers, the pianiste, is at present making a tour of the principal cities of Pennsylvania. Though before the public but a short time this young woman has won a position of no little moment and bids fair to increase her already established popularity.



EMMA SHOWERS  
Talented Pianiste Who Appeared Last Year  
With Marteau and Gerardy

As the assisting artist last season with Marteau and Gerardy, Miss Showers met with commendations from press and public. At Bucknell University, Lewisburg, Pa., she has given two recitals winning her hearers' favor by her scholarly and poetic interpretations of the classics. Miss Showers possesses innate refinement, broad culture and a vast amount of musicianly knowledge which is infused in her playing. There is, too, that beauty of tone color and grace of touch at once fascinating and convincing.

## NASHVILLE GREETES LEOPOLD WINKLER

PIANIST MAKES DEEP IMPRESSION AT FIRST RECITAL IN ARTISTS' COURSE.

Large Audience, in Which There Were Many Students, Hears His Performance of an Interesting Programme—Encore Demand.

NASHVILLE, TENN., Nov. 22.—A phlegmatic German Leopold Winkler looks to be when he first steps out on the stage before a strange audience, but when he goes off, after the first number, the audience is no longer a stranger, but a friend, and it knows him to be a great pianist. He is one of the best who has been heard here. With the unassuming modesty of Harold Bauer, and the fire of the great Bloomfield-Zeisler, he has a sympathetic quality in his playing that few pianists have, or retain through their student days, and he is an almost perfect technician.

Mr. Winkler last week opened the great artist series offered the Nashville public this Winter by Franz J. Strahm. He appeared at the Grand Monday evening before an audience which filled the house, many being students from the local colleges. While the programme was educationally valuable, it was also refreshing to an artist, presenting modern and classical compositions rendered with fine intelligence of interpretation and perfect style, and it appealed to the soul and delighted it with all the beauty and pathos of music.

On the programme were represented the composers Beethoven, Mendelssohn, Schumann, Liszt, Chopin, Schubert, Tausig, Henselt and Joseffy. In the "Barcarolle," by Schubert-Liszt, Mr. Winkler reached his greatest height of impassioned expression and brilliance, but as an interpreter of Chopin and Beethoven, he presented best his musical intelligence. His touch is not dramatic so much as it is classic. He shows the art of playing with a knowledge that is profound. All the poetry of the music he essays comes out under his skilled touch in a sympathy of sound which makes itself felt and understood even by the musically unlearned.

There was not a single disappointment on the programme, and at one point the audience manifested by its insistent demand for an extra number its admiration of the soloist.

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## MANY COMPOSERS AT SOUTHPORT FESTIVAL

**Admirable Work of Chorus Under Henry  
Coward the Special Feature  
of the Concerts.**

SOUTHPORT, ENG., Nov. 17.—At the festival recently held in this city, the work of the chorus was, as usual, the prominent feature. On the first evening Mendelssohn's "Elijah" was given, with the assistance of the London Symphony Orchestra, whose work throughout was of such quality as to merit especial commendation. Dr. Henry Coward conducted, and Alice Lakin, contralto, and Ffrangcon-Davies, basso-baritone, were all that could be desired. The other two principals, Mrs. Henry J. Wood and Enyon Morgan, were less successful.

In the miscellaneous programme on the second evening several well known conductors and composers appeared. Sir C. Hubert H. Parry conducted his choral ballad "The Pied Piper of Hamelin"; S. Coleridge-Taylor his Symphonic Variation on an "African Air"; Arthur W. Speed (the Festival Chorus Master), Frederic Cliffe's choral ballad "Ode to the Northeast Wind," while the rest of the programme was given under the direction of Dr. Henry Coward.

The third evening's concert was composed of Strauss's tone-poem, "Tod und Verklärung," and Elgar's "Dream of Gerontius," conducted by the composer, the principals in the latter work being Mme. Kirkby Lunn, John Coates and Frederick Austin, who were all heard to advantage.

## MR. LAUTZ DELIGHTS TORONTO AUDIENCE

TENOR FORMERLY OF BUFFALO, IS  
WARMLY RECEIVED AT  
SONG RECITAL.

**Presents An Interesting Series of Manuscript  
Songs of His Own Composition Revealing  
Genuine Talent—Edith Mason Assists.**

TORONTO, Nov. 19.—Henry J. Lautz, the tenor, who recently arrived in this city from Buffalo, gave a recital in St. George's Hall on Thursday November 8, before one of the most musically representative audiences ever gathered in Toronto. Mr. Lautz's programme comprised *lieder* from the works of Schubert, Schumann and Brahms.

By reason of his artistic insight, his poetic powers of interpretation and his flexible lyrical voice, Mr. Lautz won the immediate critical recognition from his fellow musicians present.

Not the least interesting number on the programme was a series of songs in manuscript composed and sung by Mr. Lautz. These conclusively proved that he had a genuine and refined gift for composition—also a high sense of melody. The entire recital has established Mr. Lautz as one of Toronto's most serious and capable musicians.

Assisting in the programme were Edith Mason, a talented pianist and Mrs. H. M. Blight, who accompanied most creditably.

**SAID MISS HUDSON  
IS SECOND NILLSON**

## Duchess of Morganstonna Expressed Confidence in Cleveland Girl's Future.

Caroline Hudson, whose clear soprano voice has delighted the people of Cleveland, O., and who is holding one of the highest church positions there—in Calvary Presbyterian Church on Euclid ave-



**CAROLINE HUDSON**  
Cleveland Girl Who Will Prepare For the  
Concert Stage in New York

nue—is coming to New York, December 1, to continue her studies under John Herschell at the Institute of Musical Art, to prepare for concert work.

While on a trip to Europe, three years ago, when she was nineteen years of age, she sang before the Duchess of Morgan-tonna, formerly Marchesi's first assistant, who gave her lessons while there, predicting a great future for her and often saying, "I have another Nillson in Miss Hudson."

## Melba Glitters With Diamonds.

LONDON, Nov. 17.—When Melba appeared at Covent Garden in the ballroom scene of "La Traviata" she simply glittered with diamonds. Breaking away from the traditional costumes of *Violetta*, she appeared in one of Worth's creations of the period of 1850, bedecked with a wonderful breast ornament, which formed but a part, her remarkable collection being valued at \$1,250,000. Two detectives are on guard all the time the jewels leave their strong box, detectives specially selected for the post, and their qualifications include a knowledge of every jewel thief in Europe.

### Julian Edwards's Home Robbed.

An open cellar door enabled burglars to gain ingress to the home of Julian Edwards, the composer, No. 70 Sunnyside Drive, in Yonkers, during Friday night. The loot obtained by the intruders consisted of silverware taken from a table and sideboard in the dining room. The quantity taken was small.

## WINNIPEG'S MUSICAL WOMEN HOLD SESSION

**MISS DRUMMOND ADDRESSES CLUB  
AT INAUGURAL MEETING  
OF SEASON.**

**Steady Growth in the Scope and Membership of the Organization Since its Inception—Rhoda Simpson, Mrs. Riley and Others Heard.**

WINNIPEG, Nov. 19.—The Women's Musical Club recently inaugurated the season of 1906-7 at the Y. M. C. A. Hall. There was an exceptionally large attendance, as in addition to the regular active members, many new associate members were admitted on the same day.

For a number of years the Women's Musical Club was rather conservative, but as it became apparent that the greatest good to the cause of music could only be done by reaching as many people as possible, the rules were relaxed in order to admit non-performing members.

The club's new president, Miss Drummond, gave an interesting address, in the course of which she said:

"The history of the past ten years has been one of slow growth. As opportunities presented themselves, successive steps were taken, from drawing-rooms to a hall; from written to printed programmes; from one to two piano work; from violin solos to trios and string quartettes; from solo to choral work; from a membership of about thirty to over four hundred. Five presidents, whose work cannot be too highly estimated, as all we are building of now is theirs, have guided the affairs of the club, and it is interesting to note that three of them are with us to-day—Mrs. Galt, Mrs. Higginson and Mrs. Sanford Evans."

The musical programme was contributed by Rhoda Simpson and Mrs. C. S. Riley, violinists; Mrs. J. Elliott and Mrs. Verner, vocalists; Miss Elliott, pianiste and accompanist, and Hugh Baly, cellist. The feature of the programme was the selections from works of women song writers.

The officers of the club for 1966-7 are:

Hon. President	.....	Mrs. Higginson
President	.....	Miss Drummond
Vice-presidents	.....	Mrs. Nanton, Mrs. Grant
	.....	Mrs. Sterling, Miss Patterson, Miss Elliott.
Secretary	.....	Mrs. A. B. Clarke
Corresponding Secretary	.....	Mrs. C. B. Riley
Treasurer	.....	Mrs. Wade
Assistant Treasurer	.....	Miss Mulock
Programme Committee.	.....	Miss Elliott, Convener:
	.....	Mrs. Bryce, Mrs. Osborn, Miss Elliott,
	.....	Mrs. C. S. Riley.

### Rosenthal's Programme To-Day.

Moriz Rosenthal's second piano recital at Carnegie Hall this afternoon, November 24, will consist of Weber's sonata, Op. 39, the Schumann "Carnaval," Chopin's "Berceuse," Scherzo in B minor, Valse, Op. 42, and a nocturne "Der Lindenbaum" by Schubert-Liszt, Davidoff's "At the Fountain" and an original "Humoreske and Fugato" on themes by Johann Strauss. The concert will be reviewed more fully in next week's issue of MUSICAL AMERICA.

**Chicago College of Music Concert.**

CHICAGO, Nov. 20.—Elizabeth I. Dahl and Will J. Stone, of the piano faculty of the Chicago College of Music, were heard in an interesting programme given at the college last week with the assistance of W. W. Leffingwell, violinist. Moszkowski, Wieniawski, Grieg, Liszt, Chopin, Tschaiakowsky and Leschetizky were represented on the programme by some of their best known works.

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## SHOP GIRLS ASSIST VIENNA FAVORITE

MARIE ZIEGLER, WHO WAS SHOT BY AUSTRIAN GRAND DUCHESS, HEARD HERE.

Support Drawn Solely from Ranks of Bohemians in New York—Star Shares Contents of Her Wardrobe with Humble Associates.

Unheralded and appearing under the strangest conditions of her career, a singer who had European princes at her feet less than two years ago made her debut in New York last Sunday afternoon. She is Marie Ziegler, the Austrian actress and prima donna, who was shot and nearly killed little more than a year ago by the Grand Duchess Elizabeth of Austria.

Court circles were so stirred by the shooting that on her recovery the singer came quietly to this country a month ago. It was to determine whether she had sustained permanent injury from the bullet wound that she sang the principal rôle in "Mamzelle Nitouche" before an audience of her Bohemian country men in Lexington Opera House, on East Fifty-eighth street, on Sunday.

It was a gala day for the Bohemians of New York. Mlle. Ziegler had recruited from their ranks her sole support and chorus. Bohemian artisans and black-eyed shop girls strove bravely to assist their countrywoman in rehabilitating herself. Because of the demands of their daily labors it was difficult for them to find time for rehearsals.

A week was given to them in which to pore over the score and book of the opera. The only rehearsal with the orchestra was held Sunday morning. In spite of these conditions, Mlle. Ziegler strove for a triumph with as much sincerity as if a royal decoration depended upon her efforts. She inspired the humble shop girls whose voices were raised with hers, and men trained in hard toil were lifted above themselves by her charm. She was gowned in the costly costumes she wore in Vienna

and shared her wardrobe with the volunteers.

The little audience in the unpretentious theatre was thrilled by her singing and acting. A few that had heard her abroad declared that never had she acquitted herself more brilliantly.

## RUSSIAN ORCHESTRA AT THE HIPPODROME

Frieda Stender Wins Favor at Mr. Altschuler's Sunday Night Concert.

The Russian Symphony Orchestra, Modest Altschuler, conductor, gave its first Sunday concert in the New York Hippodrome Sunday night.

The programme began with the first three movements of Tchaikowsky's "Symphonie Pathétique" and ended with another Tchaikowsky number, the "March Slav." In the time between the orchestra won the favor of the audience in the "Caucasian Sketches," by Ippolitoff-Ivanoff. The viola player who gave the charming solo passage had to rise and bow to the applause, and then the band repeated the number, as well as the second sketch, "March of the Sardar."

In the non-Russian portion of the programme Frieda Stender sang an aria from "Der Freischütz" with so much grace that she had to give two encores before she was permitted to leave the stage. A baritone, M. Fagnani, delighted the audience with an aria from "Faust" and had to sing again.

The only way to stop the applause was to bring on the other members of the quartette—Miss Stender, Rosa Linde and a tenor, Ferenzo. They sang the "Rigoletto" quartette.

### Kentucky Singer to Study in New York.

LOUISVILLE, KY., Nov. 19.—Carrie Rothschild-Sapinsky, who is one of the most prominent figures in the musical circles of this city, has left for New York to continue her vocal work with Oscar Saenger, with whom she studied three years ago.

## TEXAS JOINING IN "QUACK" CRUSADE

INTERESTING STATEMENT BY ONE OF THE VOCAL TEACHERS IN MARSHALL.

Mrs. Turner is Anxious to Appear Before a Competent Board of Examination—Letter Reveals Conditions Existing in the Southwest.

To the Editor of MUSICAL AMERICA:

Dear Sir:—I have been reading with anxious interest of the proposed movement against quack vocal teachers and wondering whether or not, we, who are so far from New York, would have an opportunity of joining in this much-needed crusade, and I am delighted to see the letter of A. de Guichard in your issue of November tenth, asking that the movement in New York be "a National one," and to quote further "Let it be so organized that teachers in other States \* \* \* may be examined by the New York Board and obtain its certificate."

Such a certificate, from a competent examining board, would settle the perplexing question for students as to "who is the best teacher" and "where can I find a good, thorough teacher without first having to risk my voice and the contents of my pocket-book?" Also, such a certificate would be a protection for honest teachers against unfair competition of the charlatan or at least, if not affording actual protection, it will draw a tangible distinction between the honest teacher, who spends all his or her spare time to self-improvement and study, and the quack who spends all of his, or her, time thinking up and inventing short cuts to fame.

I am sending to-day my signature to Mme. Ziegler and offering all the substantial support I can afford to the Vocal Teachers' Association, and if a Board of Examiners is arranged, I hope to be allowed to take the examination and even though I now hold a vocal teacher's diploma from a Cincinnati school, if I am not competent to pass that examination I

am willing to study and work until I am competent.

Believing that I am voicing the sentiments of many honest voice teachers in Texas, I am,

Very truly yours,  
(Mrs.) NATHANIEL P. TURNER.  
Marshall, Tex., November 14, 1906.

## REVIVAL OF SULLIVAN OPERAS IN LONDON

Mrs. D'Oyly Carte Plans Sumptuous Productions of Old Favorites at Savoy Theatre.

LONDON, Nov. 17.—The one topic of conversation in theatrical circles is the revival of the delightful Gilbert and Sullivan operas at their original home, the Savoy Theatre. Every one is asking, "Will they pay, or has vulgar musical comedy killed the taste for them?"

The business folk declare that they will pay handsomely, simply because a large section of the public is tired not only of musical comedy, but of the daily dissection of the domestic affairs of the singers engaged in that particular "line."

Mrs. D'Oyly Carte means to put them to the test, in any case. She is probably the cleverest business woman in London. She alone was responsible for the success of the D'Oyly Carte companies and not a little for that of the Savoy Hotel. When her late husband was invalided she took entire management of his affairs.

Mrs. Carte shuns publicity in any form. She dislikes intensely the interviewer, and even the officials of the Savoy Hotel seldom know her address, for she is constantly changing her quarters, and much of her business is transacted by letter, wire or telephone.

### Philadelphia Hears German Folksongs.

PHILADELPHIA, Nov. 19.—Enthusiasm marked the rendering and reception of a programme of old German folksongs at the first concert of the Männerchor of this city recently, when Samuel L. Herman conducted a well-trained chorus of forty voices and an orchestra of forty-eight players.

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The Daily Graphic, May 31st

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## MUSICAL GLASSES HEARD IN CHURCH

NEW YORK PASTOR INTRODUCES  
A NOVELTY AT SUNDAY  
SERVICE.

Rev. Dr. Frank M. Goodchild insists that Charles Wold's performance is artistic, and resents charges that his music savors of Vaudeville.

Something new in the way of church music was offered the congregation of the Central Baptist Church, in West Forty-second street, New York, last Sunday, when Charles Wold, who plays "musical glasses" was presented by the Rev. Dr. Frank M. Goodchild.

After the sermon Dr. Goodchild made a few remarks directed at his critics. He insisted that the extra attractions of that day and a week ago had nothing in them which could be likened to a vaudeville "turn." He said the whistling of Miss Palmer on the previous Sunday and the performance of Mr. Wold were artistic and there was nothing indecorous in them. He added:

"Miss Palmer has been slandered in the newspapers. They said she was a vaudeville performer. She is not. Miss Palmer is a devout Christian. So is Mr. Wold. Both have refused to go on the stage. Mr. Wold recently declined a salary of \$50 a week to play upon his glasses on the stage."

Mr. Wold's entertainment was received with the same silence that met Miss Palmer's whistling. There were those in the audience who evidently would have liked to applaud. Others evinced little or no interest. Most all had stopped to read the advertisements of the glass player which were posted with his picture in the lobby of the church. They learned that "using fifty-two glasses, tuned without water and producing chords of from four to six tones constantly," Mr. Wold owned "the largest and most complete set of musical glasses ever played before the public."

All the tunes played were of the sacred order, or their tempo was such as not to suggest the dance. It was the secular character of some of the tunes Miss Palmer whistled that did not wholly please certain members of the congregation a week ago.

### MR. SHELLEY IN RECITAL.

Organist Assisted by Lillia Snelling at  
Chamber Musicale.

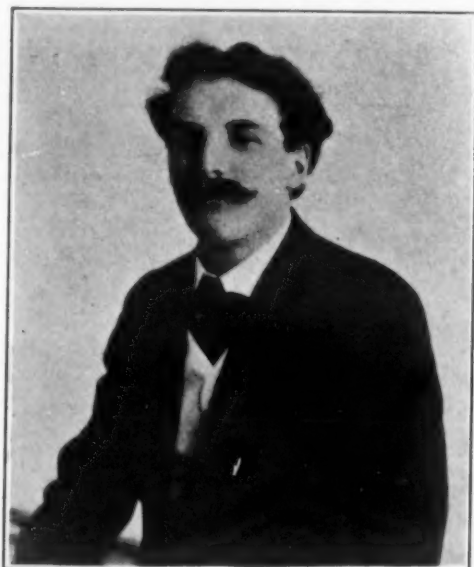
Harry Rowe Shelley, the well-known organist and composer, assisted by Lillia Snelling, contralto, presented an interesting programme at a chamber musicale in the art rooms of Steinway Hall, New York, on Friday of last week. Mr. Shelley, at the "Orgue de Salon," played the closing movement of Tchaikowsky's "Symphonie Pathétique," Thiele's "Theme and Variations," Bach's "Passacaglia," Dvorak's "Largo," and De Mondonville's "Gigue."

Miss Snelling was heard in Rossini's "Fac et Portem" and "The Lost Chord," with Mr. Shelley at the organ. "Ave Maria" and "Dragon Flies" by Shelley, and played by the composer, completed the programme.

## Pittsburg Orchestra, Under Mr. Paur Now On Its First Tour of the Season

PITTSBURG, PA., Nov. 19.—The Pittsburg Orchestra, which has been scoring the most remarkable triumph of its existence, left Pittsburg Saturday for its first tour of the season. The orchestra will appear in fourteen cities.

The soloists will be Schumann-Heink, Henry, Bramsen, 'cellist, and Luigi von Kunits, violinist. The orchestra will appear at the following places: Cincinnati, to-day, Schumann-Heink, soloist; Dayton, November 20, Henry Bramsen, soloist; Cleveland, November 21, Schumann-Heink, soloist; Indianapolis, November 22, Schumann-Heink, soloist; Ann Arbor, November 23, Henry Bramsen, soloist; Detroit,



LUIGI VON KUNITS  
Violinist Who is Appearing as Soloist on  
Pittsburg Orchestra Tour

November 24, Henry Bramsen, soloist; Geneva, afternoon of November 26, and evening at Ithaca, Henry Bramsen, soloist; Auburn, November 27, Luigi von Kunits, soloist; Watertown, November 28, Luigi

### EDWIN GRASSE'S RECITAL.

New Piano Quintette of His Own Presented at Mendelssohn Hall.

Edwin Grasse, the violinist, whose recital in Mendelssohn Hall took place on Wednesday evening, had the assistance of the following artists in the rendering of the programme: Mrs. Carl Hauser, pianiste; George Falkenstein, pianist; Michael Bernstein and Joseph Kovarek, violinists, and Leo Schultz, 'cellist.

A piano quintette in G minor by Mr. Grasse was played from manuscript. Tartini's "Devil's Trill," Mozart's "Andante and Rondo" in G major, Schumann's "Garten Melodie" and "Am Springbrunnen," a Sinding "Ballade" and Wieniawski's "Polonaise Brillante" in D, constituted the remainder of the programme.

A more extended review of the concert will be given in the next issue of MUSICAL AMERICA.



HENRY BRAMSEN  
'Cellist Who is Appearing as Soloist on  
Pittsburg Orchestra Tour

von Kunits, soloist; Buffalo, November 29, Schumann-Heink, soloist.

The orchestra will return to Pittsburg November 30 for the regular concert on that day and December 1, and will then appear December 3 at Cleveland, with A. Burgstaller, tenor, soloist, and December 4 and 5 at the Oberlin festival.

The orchestra at Pittsburg has been playing to standing room only, and if the season continues as it has started, the orchestra, instead of finishing the season with a deficit, will show a handsome profit. During the concerts Mr. Bramsen and Mr. von Kunits have received tremendous ovations, coming in for their share of the applause with that distinguished conductor, Emil Paur.

### TRY TO FORCE STRIKE

Federated Union Takes New Steps  
Against Metropolitan Employees.

The Central Federated Union decided last Sunday to appeal to the American Federation of Labor to force the Theatrical Protective Union and the Musical Mutual Protective Union to order the stage hands and the musicians on strike in the Metropolitan Opera House until the members of the old chorus are re-employed.

This action followed the report of Delegate Abrahams of the Press Feeders' Union, chairman of a committee appointed to induce the two unions to order a strike. Abrahams said the unions absolutely refused to take any such action.

On his recommendation the secretary was instructed to telegraph to the convention of the American Federation of Labor, which is meeting in Minneapolis, demanding that the Theatrical and Musical Unions be ordered by the convention to declare strikes of the stage hands and musicians at once.

## BURRIAN DREADED THE OCEAN VOYAGE

SEASICK WAGNERIAN TENOR BEGGED  
CAPTAIN TO TAKE HIM  
BACK HOME.

Plans For the Metropolitan Singer's Embarkation Had to be Changed to Make Sure of Bringing the New "Tristan"—Mr. Conried Relieved.

When Heinrich Conried saw Carl Burrian, his new Wagnerian tenor, step off the *Kaiser Wilhelm II* in Hoboken, last week a sigh of relief escaped him.

"I got a cablegram from my agent in Berlin a few days before the boat sailed," said Mr. Conried, "to warn me that Burrian was so terrified at the idea of crossing the ocean that he had sworn he would get off the steamer at Cherbourg rather than take the trip to this country. It had been arranged that all the singers should embark at Bremen. I had heard of Burrian's horror of the ocean but had no idea it would carry him so far. My agent assured me, however, that it was extremely doubtful if the tenor could be persuaded to remain on board when the steamer reached Cherbourg."

"I telegraphed my agent to go to Dresden, get the tenor, bring him by express to Paris and then take the steamer train for Cherbourg. He was to send me his first word then. I did not want to hear anything until the steamer had sailed from Cherbourg with Herr Burrian on board. Naturally he was surprised to hear that the plan of the company had been changed and that they were to embark at Cherbourg instead of Bremen."

"As a matter of fact, the plan was changed only for him, but he did not know that. He consented to go with my agent, and when I received a cable message from the latter he was too exhausted to cable more than the word 'sailed.' I feel relieved and for the first time sure that he would sail."

Herr Burrian was so sick on the trip over that he implored the captain either to take him back home or let him get out where he was.

## MARK HAMBOURG'S BETROTHAL ROMANTIC

Noted Russian Pianist Met Bride-Elect  
After One of His Concerts in  
Brussels.

LONDON, Nov. 17.—Mark Hambourg, the celebrated young Russian pianist, has confirmed the report of his engagement to Dorothy Muir-Mackenzie.

The betrothal originated under somewhat romantic circumstances. The young couple first met in a concert hall in Brussels, at the close of one of Hambourg's recitals. The young Scotchwoman was fascinated with his playing and personality, and he was introduced to her by his brother Jan Hambourg, who was then studying the violin under Ysaye. It was a case of love at first sight.

Miss Muir-Mackenzie, who is herself an accomplished violiniste and pianiste, is a daughter of Sir Kenneth Augustus Muir-Mackenzie, permanent secretary to the Lord Chancellor and Clerk of the Crown in Chancery.

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## LONGY CLUB OPENS SEASON IN BOSTON

UNIQUE SOCIETY OF PLAYERS OF WIND INSTRUMENTS AGAIN SCORES.

Mr. Longy Displays His Rare Skill and Taste in a Well-Chosen Group of Solos—Programme of Varied Interest Throughout.

BOSTON, MASS., Nov. 19.—Last Wednesday in Potter Hall the Longy Club gave its first concert of the season, which, added to its already distinctive past, brings the age of the organization up to seven years.

This society holds a unique place in the American musical world, one corresponding to that of the Paris Society of Wind Instruments in Europe. Consequently the educational value of Mr. Longy's work cannot be overestimated.

The programme included H. Woolllett's quintette, in E major on French popular themes, for flute, oboe, clarinet, horn and bassoon; Handel's varied air (suite V), a menuetto by Weber and four small pieces by Grieg for flute, oboe, two clarinets and two bassoons; Bach's allegro from Sonata, No. 2, in E flat major, Schumann's "Romance" and Godard's "Highlanders' March" for oboe and piano; and Beethoven's octette, op. 103, for wind instruments.

It will be seen that the programme was well varied. In all that pertains to true ensemble the performance of the club was excellent. Particularly delightful was the rendering of the Handel, Weber and Grieg group. Mr. Longy played his solos with consummate artistry, displaying his rare skill and taste in the classic allegro of Bach, the intimate sentiment of Schumann and the bravura of Godard.

The club is composed as follows: flutes, D. Maquarre and A. Brooke; oboes, G. Longy and C. Lenom; clarinets, G. Grisez and P. Mimart; horns, F. Hain and H. Lorbeer; bassoons, P. Sadony and J. Helleberg; piano, A. De Voto.

There were appreciative musicians in the audience and the applause was hearty, but there were many vacant seats. Mr. Longy and his comrades might say to Bostonians, in the words of the children sitting in the market place: "We have rined unto you and ye have not danced."

## WESTERN GIRL IS SOUSA'S SOLOIST

Ada Chambers, of Marietta, O., Intends to Continue Her Vocal Studies Abroad.

One of the Western girls who have come to New York to study music with the intention of making a reputation on the concert stage and have won the success they sought, is Ada Chambers, who is identified this year with Sousa's Band as soloist.



ADA CHAMBERS  
Western Girl Who Appears As Soloist With Sousa's Band

Miss Chambers hails from Marietta, O. She began her studies in New York and made enough progress to become the soloist in one of the large Orange, N. J., churches. Miss Chambers was persistent in her work, and soon attracted the attention of John Philip Sousa, who engaged her to accompany his band last year. She is again with Mr. Sousa this year.

Miss Chambers has a dramatic soprano voice. She intends continuing her studies abroad.

Benjamin Hayden, a well known violinist of Rockinville Centre, Conn., died suddenly in Ellington, Conn., this week.

## NEWARK HEARS FIRST OF SYMPHONY SERIES

FRANK L. SEALY INAUGURATES HIS COURSE OF CONCERTS FOR YOUNG PEOPLE.

Programme of Great Educational Value Presented With Frederic Martin and Alexander Saslavsky as Soloists—Winter's Work Outlined.

NEWARK, N. J., Nov. 19.—The first of the orchestral symphony concerts for young people, established and conducted by Frank L. Sealy, was given in Wallace Hall Saturday afternoon. The programme follows:

March from "Lenore" Symphony.....Raff  
Allegro Molto from Symphony in G minor.....Mozart  
Allegretto Scherzando from Symphony in F  
Songs  
(a) "In der Christnacht".....Beethoven  
(b) "An die Musik".....Berger  
(c) "The Two Grenadiers".....Schubert  
Frederic Martin.

Air and Gavotte.....Bach  
Largo.....Handel  
Prize Song from the "Meistersinger".....Wagner  
Violin solo by Mr. Saslavsky.

Songs—  
(a) "Sing Me a Song of a Lad That Is Gone".....Burnham  
(b) "On the Way to Kew".....Foote  
(c) "My Song Is of the Sturdy North".....German  
Frederic Martin.

Overture, "Mignon".....Ambroise Thomas  
An interesting feature of the concert was the explanatory remarks made by Mr. Sealy, who also briefly outlined the work to be done during the season.

Mr. Martin is well known to American concert-goers, and his singing on this occasion proved satisfying in detail. Mr. Saslavsky, the New York violinist, played in his customary artistic manner, and was enthusiastically received.

The second concert will be given in Wallace Hall, January 26.

### Tonkünstler Society Gives Novelties.

A sonata in F sharp minor for violin and piano by Max Reger formed the opening number on the programme of the Tonkünstler Society's private musicale, at Assembly Hall, New York, on Tuesday, when the assisting artists were Maud Powell, violinist; Lina Anton-Roebelen, pianist; Ada Adams, soprano, and Leo Schulz, cellist. A group of songs almost as unfamiliar as the Reger sonata included a song in the Venetian dialect by Vannuccini, Reynaldo Hahn's "Mai," Massenet's "Nœl Païen," Scarlatti's "Violette" and Lemaire's "La Cigale," Saint Saëns's trio in F constituted the closing number of the programme.

## NEW YORK TO HEAR 'BELLE OF MAYFAIR'

Leslie Stuart's Comic Opera Will Open Its Run at Daly's Early Next Month.

"The Belle of Mayfair," by Charles H. E. Brookfield and Cosmo Hamilton, with the music by Leslie Stuart, the well-known composer, who only a few seasons ago had the world liting sextettishly to the tuneful strains of "Floradora," comes to Daly's Theatre in New York for an unlimited engagement, beginning Monday evening, December 3.

Ever since "The Belle of Mayfair" was first staged at the Vaudeville in London Thomas W. Ryley, who owns the American rights to the play, has been busy preparing for the introduction of this latest musical success to the theatre-goers of this city.

Since the American premiere at Rochester the play has enjoyed a most successful engagement on the road, and not only the play, but the singers, who include Christie MacDonald in the title rôle, which was originally played in the London production by Edna May, and Irene Bentley in the part of *The Princess Carl*, have received the most enthusiastic praise by the out-of-town critics. In addition to Miss MacDonald and Miss Bentley, the cast includes Valeska Suratt, who has the part of *The Gibson Girl*; Van Rensselaer Wheeler, Ignacio Martinetti, Bessie Clayton, Annabelle Whitford, Honore French, Richard F. Carroll, Harry Burcher, Jennie Opie and Jack Gardner.

### Mr. Anderson's Artists.

Walter R. Anderson, the New York manager, announces the following engagements of his artists: Genevieve Clark Wilson, with the Handel and Haydn Society, November 14, and appears again with them December 23 in the "Messiah," Oberlin Festival December 4-5; Apollo Club, Chicago; New Hampshire Festival; Harmonic Club, Cleveland, and the Montreal Philharmonic Society. Cecil James, A Capella Society, Milwaukee, November 16; "St. Paul," York, Pa., February 22; Lexington, Ky., April 30; Granville, Ohio, Festival, May 4. Frank Croxton, Milwaukee, November 16, "Creation," New Haven Oratorio Society, December 6; Baltimore Oratorio Society, New Hampshire Festival; York, Pa., Choral Society; and New York Oratorio Society.

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## LUCIUS COLE MAKES HIS AMERICAN DEBUT

Member of Philadelphia Orchestra Gives Recital in Quaker City With Marked Success.

PHILADELPHIA, Nov. 17.—A large audience attended the American debut of Lucius Cole, an American violinist and member of the Philadelphia Orchestra, at the Acorn Club, on Tuesday. Mr. Cole has but recently returned to his native land from Brussels, where he studied under César Thomson.

The longer numbers on his programme, the Vieuxtemps E major concerto and Tartini's "Devil's Trill" sonata, were both rendered in a manner that left no doubt as to Mr. Cole's technical mastery; while his artistic intelligence and refinement gave to some of the long passages in the last-named work an interest that was beyond a mere conviction of gymnastic facility of the artist's agile fingers. In the quieter numbers, such as the beautiful "Cradle Song" written especially for Mr. Cole by César Thomson, the violinist exhibited a pure singing tone and gracefully accentuated expression that won instant recognition.

Margaretha Fultz, contralto, assisted, being heard in some of the Landon Ronald "Songs of the Hill" and several numbers from Amy Woodforde-Finden's "Lover in Damascus."

## FIQUE HONORED BY BROOKLYN SOCIETY

Quartette Club Produces New Overture By Conductor On Anniversary Celebration.

In celebration of the tenth anniversary of Carl Fiqué as musical director of the Brooklyn Quartette Club, a special choral and orchestral concert was given on Monday evening in Prospect Hall, Brooklyn, by the society, with the assistance of Olga Burgtorf, contralto, Wilfred Edge, basso, and the Egner Orchestra.

The programme opened with Mr. Fiqué's new overture, "Heinrich Heine," a clever characterization of the German poet, rendered by the orchestra with the finish that marked its every selection, while the work of the women's chorus in Reinecke's "O Beautiful Violet" and Rossini's "Charity" was of particular excellence.

A group of national folk-songs rendered by Olga Burgtorf was perhaps the most entertaining number of the evening, embracing, as it did, Japanese, Scotch and Kärntner songs rarely heard in a concert room. Mme. Burgtorf was received enthusiastically and obliged to respond to an encore, an honor which also fell to Wilfred Edge for his singing of "O, Du Mein Holder Abendstern" from "Tannhäuser." The best work of the male chorus was done in a "Slavonian Serenade" by Jungst.

### Mr. Schiotte's Recital.

PATERSON, N. J., Nov. 19.—The piano recital given by Christian Schiotte in this city last Friday night was an unqualified success. He presented an interesting programme of Norwegian compositions.

## MILWAUKEE HEARS HAYDN'S "CREATION"

A CAPPELLA CHOIR ACQUITS ITSELF WITH DISTINCTION IN ORATORIO.

Mrs. Louis Auer Wins Special Success by Her Singing of the Soprano Solos—Chorus Well Trained Under Franz Salbach.

MILWAUKEE, Nov. 17.—Under the direction of Franz Salbach, the A Cappella Choir gave a performance of Haydn's "Creation" last night, Mrs. Louis Auer, soprano; C. C. James, tenor, and Frank Croxton, baritone, assuming the solos.

The chorus was well drilled and acquitted itself commendably. "The Heavens are Telling," in which the entire force of the orchestra and singers is employed, was given with excellent understanding of its broad harmonies and sonorous character. So, too, in the fugue, "Achieved is the Glorious Work," which was splendidly accompanied.

The greatest success of the evening was scored by Mrs. Auer, who, on her marriage a few years ago, abandoned her aspirations to concert stage honors and has since devoted herself to domestic affairs. Her appearance last night was the signal for a spontaneous outburst of applause, which was repeated with increased fervor after each of her solo numbers. Though making no claim to a knowledge of oratorio traditions, she sings with a natural charm of voice and style that more than atones for any deficiency in breadth of conception. She has at the same time the keen intelligence and genuine musical feeling, which enabled her to rise to unexpected heights last night in "With Verdure Clad."

Mr. James proved to be the possessor of a voice of agreeable timbre, which he uses in a judicious manner. Both he and Mr. Croxton gave thoughtful and consistent interpretations of their parts. The instrumental support was provided by Bach's orchestra.

### MR. ARENS' PROGRAMME.

Mme. Isabelle Bouton Soloist at People's Symphony Concerts.

Franz X. Arens, director of the People's Symphony concert, presented, with the assistance of Mme. Isabelle Bouton as soloist, the following programme on Thursday evening at Cooper Union and Friday evening at Carnegie Hall:

Overture, "Midsummer Night's Dream" Mendelssohn  
Symphony No. V, in C minor Beethoven  
Vorspiel and Isolde's Love-Death Wagner  
(from Tristan and Isolde)  
Mme. Isabelle Bouton..... Isolde  
Marche Slav..... Tchaikowsky

These concerts will be reviewed in MUSICAL AMERICA next week.

### Chicago Musicians Divorced.

CHICAGO, Nov. 20.—It was made public yesterday that Hanna Butler, a vocal instructor at the Cosmopolitan School of Music and Dramatic Art, was granted a divorce six weeks ago from her husband, Herbert Butler, who is on the staff of the American Conservatory of Music. Both are well-known in local musical circles, and also in Berlin.

## SANG WITH MOZART CLUB OF PITTSBURG

Mrs. Henrietta Hibbard Won Favor at Concert in Which Leading New York Artists Appeared.

PITTSBURG, PA., Nov. 20.—Considerable interest was centered in the concert of the Mozart Club, which opened its twenty-ninth season at Carnegie Music Hall last Thursday night with a performance of Verdi's "Mazoni" Requiem, because of the appearance of Mrs. Henrietta Hibbard of this city, the wife of John A. Hibbard, a well-known



MRS. HENRIETTA HIBBARD  
Pittsburg Singer Who Made Favorable Impression at Mozart Concert Last Week

singer, as one of the soloists. The Mozart Club Chorus, the Pittsburg Orchestra, Louise Ormsby, Mrs. Hibbard, William Lavin and Frederic Martin of New York presented the programme. It had been seven or eight years since the Requiem had been heard in this city.

Miss Ormsby of New York was the soprano soloist and in the "Domine Jesu" and "Libera Me" she had an opportunity to exhibit to good advantage her exceptional talents. Mr. Lavin and Mr. Martin were well received. A large share of the solo work fell to Mrs. Hibbard, who was the only Pittsburg singer of the quartette, and she acquitted herself with favor. She is one of the soloists of the Presbyterian Church of Wilkensburg, one of the largest and wealthiest churches in the Pittsburg district. She will take a leading part in the presentation of "Elijah" at the church, November 22, at which time Gwilym Miles, baritone, will be heard.

### Louis Schalk Heard in Recital.

BOSTON, Nov. 21.—A song recital, embracing vocal compositions from the earliest folk songs to works by Chadwick, Strauss and Elgar, was given at Steinert Hall yesterday by Louis Schalk, the baritone, before an audience that manifested great pleasure in the manner in which the numbers were interpreted. The accompaniments were well played by Mrs. Marsh.

## SYMPHONY ORCHESTRA PLEASES NEW HAVEN

FIRST CONCERT OF THE SEASON DRAWS RECORD-BREAKING AUDIENCE.

Mozart Overture and Compositions by Tchaikowsky and Mendelssohn Constitute Programme—Dr. Horatio W. Parker Conducts.

NEW HAVEN, CONN., Nov. 19.—The New Haven Symphony Orchestra, under Horatio W. Parker's direction, unquestionably did some of the most finished work in its history at the first concert of the series in Woolsey Hall. It is gratifying to note that the auditorium has never contained such a large audience for an afternoon orchestral concert, and records show that this was one of the largest audiences ever assembled here for any musical event of whatever nature.

A higher standard of musicianship than ever before characterizes the ensemble work, and an ideal community of spirit animated the orchestra. The overture to Mozart's "Magic Flute" was played with classic charm and beauty. There was no flaw in intonation or precision of attack. The Tchaikowsky "Theme and Variations" demands much finesse in the individual sections, but the demand was well fulfilled. An incidental solo by Prof. Troostwyk was played in masterly style. The wind and brass instruments did notably good work in the closing variations. In Mendelssohn's "Scotch" symphony the dance was most engagingly given and the closing movement was rendered with a martial rhythm and a hearty vigor born of keen understanding of the Scottish nature.

Interest naturally centered in the appearance of Corinne Rider-Kelsey, the young American soprano. Her first number was an aria from "Carmen," which proved to be unsuited to her voice. In a group of *lieder* by Richard Strauss, however, she justified the reputation that had preceded her. Her diction was flawless, the voice warm and sweet, while her interpretations were maturely artistic. Particularly successful was her rendering of "Allerseelen." As an encore number she gave MacDowell's plaintive "Long Ago."

### CAVALIERI DEBUT POSTPONED.

Metropolitan Opera Singer is Indisposed After Sea Voyage.

Announcement was made at the Metropolitan Opera House on Monday that Lina Cavalieri, the Italian prima donna, would not appear in the first week of the opera, as had been planned. The reason was the upsetting which Miss Cavalieri got on her way to America. She was so affected by seasickness that she has been unable to take up her practice as she would wish. It was said on behalf of the prima donna that there was nothing serious about her indisposition, but that she merely wished to have time in which to prepare herself so that she will be heard to the best advantage by Americans.

Because of her request the first performance of Giordani's "Fedora" will be postponed till the second week of the season.

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H. G. Tucker has been reelected conductor of the Norwood Choral society, Norwood, Mass.

Mme. Emma Eames, will be among those who will take part at the Bagby Musical Mornings at the Waldorf-Astoria in December.

Clara M. Scranton, organist of the Baptist Church at Wallingford, Conn., has been engaged as accompanist for the Meriden Choral Society.

Selections from Wennerberg's "Psalms of David" were given last week at the Swedish Lutheran Church of Grand Rapids, Mich., by the choir.

The fifty-fourth piano recital of the pupils of the Hans Schneider Piano School was given last Wednesday evening in Butler Exchange, Providence.

Agnes Starratt, one of Minnie Little Longley's advanced pupils, recently played at the opening concert of the Woman's Club in Melrose, near Boston.

Lida M. Munroe of Bridgetown, N. S., whose abilities as a singer are well known in her native town, has recently composed a dainty little waltz song entitled "Spring Time."

A programme recently rendered by the faculty of the Iowa College of Musical Art, Des Moines, embraced selections by Verdi, Wagner, Handel, Gounod, Strauss and Wieniawski.

Mary Riedel Morse, gave a musicale at the Detroit Conservatory last week. She was assisted by Mabel Ferry, violiniste, Rachel Axford, reader and John Archer, accompanist.

F. L. Abel, of the Michigan Conservatory of Music, played before the Fine Arts Society recently with much success. His selections were the "Romance" and "Scherzo" by Von Goens.

The third of the series of piano recitals of the Winnipeg School of Music brought forward in an interesting programme the Misses Wright, Glasco and Climie, Mrs. Merrell and Mr. Ambler.

The subject of Victor Benham's lecture-recital at the Detroit Home and Day School, last Tuesday, was "The Sonata Form, Haydn and the Early Influence and Development of Beethoven."

A large and appreciative audience gathered in the Reading, Pa., Auditorium, last week, to hear the recital given by Amy Mae Young, Blanche Newhard, of that city, and Laura Christensen, of Philadelphia.

Stanley McPherson, an advanced violin pupil of the Occidental College, Los Angeles, offered an interesting violin programme at that institution recently. He was ably assisted by Pearl Clopton, Anna Latimer and Bertha Palmer.

The May Festival Chorus of Cincinnati and the Columbus Oratorio Society will give "The Messiah" at Christmas time. The N. C. R. Choral Society of Dayton has chosen the same work for presentation at the same time.

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Mrs. Robina Turnbull of Detroit, Mich., gave a Thursday evening musicale last week. The pupils participating were: Bernice Eby, Marguerite Gillam, Gladys Bruce, Alice Love, Anna Taylor and Clara Vorpapel, assisted by Mrs. Burton Ames, soprano.

Martha Hohly, pianiste, and Henry R. McCaw, violinist, gave a studio musicale last week at No. 76-82 Washington avenue, Detroit. Among the selections in the programme were trio for piano, violin and cello, op. 66 Mendelssohn and songs by Massenet and Handel.

The Euterpean Quartette gave an entertainment at Occidental College, Los Angeles, last week. This was the second number of the entertainment course which the Y. M. C. A. Association is giving this Fall. The soloists were Marie Jones and William Edson Strowbridge.

At a recital given by the pupils of the John Crouse College, of Syracuse, the following pupils took part: Leslie Marguerite Guest, Anna Mary Simmons, Grace Goffman, Helen Hawkes, Katherine Baywell, Maude Jones, Ellyne Louise Blake, Jessie Willard Kingsbury and Frank Stewart Adams.

Arthur Ingham, of the Toronto Conservatory of Music, was heard in an interesting programme at a free organ recital recently given in Carnegie Music Hall, Pittsburgh. Mozart's "Grand Fantasia" in F minor opened a recital of the best organ selections from the works of J. S. Bach, Merkel, Widor, Schumann and Ouseley.

The second recital of the Syracuse Morning Musicales was held last Wednesday, when a Bach and Handel programme, arranged by Mrs. R. H. Bully, was rendered by Mrs. Bully, Mrs. Alexander W. Brown, William Alexander Snyder, Prof. Condar Bocker, Grace Jones, Richard Grant Calthrop, Beulah Chase Dodge and Mrs. John A. Nichols, Jr.

One of the musical events of the season in San Francisco was the concert given last week at the MacDonough Theatre in aid of St. Mary's Church. Among those who assisted in making the affair a success were: Mrs. Theodore Bonnet, soprano; Mrs. J. E. Birmingham, contralto; Rev. Robert Sesnon, tenor; Frank Figone, basso, and Alphonse Sulter, pianist.

At the first meeting of the year of the Fine Arts Society of Detroit, held last week, Prof. Corey took advantage of the opportunity afforded by the large audience which attended, to present the claims of the MacDowell fund, and before the evening was over he had received in subscriptions more than \$135. This brings the Detroit contributions up to about \$500.

The piano, vocal and violin students of the Weltner Conservatory of Music, St. Louis, gave a recital recently, in which the following students participated: Mary O'Keefe, Hattie Culver, Laura Stevenson, Melba Guggen Buehler, Jennie Gorry, Libbie Ginsburg, Alma Geiger, Mary Butler, Alberta Post-Kent, Clara Bewig, Ruby Much, Adele Kinkhorst, Mary Campbell, Jess'e Bar-traw, Frank Weltner, Fred Richt, George Dillingham, Herbert Lype and Herbert Johnson.

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The first meeting of the Schubert Club of Kalamazoo was held recently at the People's Church. A miscellaneous programme in charge of Mrs. John H. Notley was interpreted by Franklin E. Cook, Bess Owen, Mrs. Wm. Monday, Miss McElroy, Mrs. Ralph McCoy, Edith Forbes, May Bosley Lombard and Frances Leavens.

The first concert of its third season of the Woman's Lyric Club will take place at Simpson Auditorium, Friday evening, December 7. A number of soloists will assist in presenting an excellent programme. Numbers of particular interest will be: Frederick Stevenson's "Dance of the Fays" and his latest composition, "Italian Serenade," dedicated to the Lyric Club.

The Union Musical Club of St. Louis, opened its twelfth season last Saturday afternoon with a concert in Recital Hall at the Odeon. Compositions of Beethoven, Richard Strauss and Ponchielli were given. Those who took part in the programme were: Mrs. Robert Atkinson, Mrs. Charles A. Cale, Miss A. Pettingill, Miss L. Pfeiffer, Clara Meyer, Laura Boette, Alma Baier, Mrs. Ray Douglas and McNair Irgefriz.

The Girls' Music Club of Columbus, O., recently gave its second recital with the assistance of Caroline Benham, Ellen Loveless, Vida Fahl, Pauline Jones, Mabel Rathbun, Lottie Price and Margaret Burkley, pianistes, and Margaret Flowers, Madeline Pixley, Goldie Irwin and Marie King, vocalistes. The work throughout the evening was creditable and thoroughly appreciated by the large audience which attended.

An interesting concert was given last Tuesday afternoon by the advanced Post Graduate students and assistant teachers of the Conservatory of Music, Ithaca, N. Y. The receipts were used to augment the Students' musical library fund. Among those who contributed to the programme were: Ruth Blackman, Evangeline Henry, Florence Jarvis, Bessie Stern, Madge Rogers, Lela Hulslander, Agnes Woodford, Lillian Cropper and A. P. Howes.

Clara Clemens, the talented daughter of Mark Twain, appeared at the Y. M. C. A. at Passaic, N. J., last Thursday evening, before a most enthusiastic and appreciative audience. Miss Clemens's debut was made in Florence at the Philharmonic Hall, with the Italian pianist and composer, Signor Brogi. Gertrude Finsten, a young violiniste, with a promising future and a pupil of Franz Kneisel, was her assistant in the presentation of an interesting programme. Among the selections sung by Miss Clemens were an aria from Meyerbeer's "Denora" which was most artistically given and Le Roux's "Le Nil" with violin obbligato.

In Sunday, November 25, (tomorrow) the choirs of the Church of St. Mary the Virgin, West Forty-sixth street, New York, will celebrate their thirty-fifth anniversary. The music at 10:45 a. m. will be the St. Cecilia Mass of Gounod; Handel's "Largo"; Selection from Gaul's "Holy City"; Marche Festive, Gounod. At 8 p. m., there will be a special musical service at which Le Jeune's "Light of Light"; Mozart's First Motet; Mendelssohn's "Hymn of Praise," and other music will be sung with accompaniment of strings, flute, trumpets, trombone, kettle-drums and organ. Marguerite Fry, soprano; Karlina Schmitt, contralto; Charles A. Rice, tenor; Franz L. Huebner, basso; George B. Prentice, organist emeritus; Frank Jarrett Chegwidden, organist and musical director; Menzel A. Raboch, conductor, and Walter S. Fleming, assistant organist are in charge of the programme.



Mrs. Abbie Goodwin Lewis, who was the author of several operettas and cantatas, died last week in New York.

Joseph O. Horne, formerly tenor soloist at Christ Methodist Episcopal Church in Pittsburg, died in New York last week from pneumonia. He was forty-seven years old.

William A. Reynolds, a well-known musician of Lynn, Mass., died recently in the Milan Hospital, San Francisco, Cal. He had been actively identified with church and operatic work for many years as a singer and pianist.

Herman Goldstein, Jewish cantor, died last week in New York. He was born fifty-nine years ago in Ismael, Bessarabia, and as a child became a musical prodigy, singing in the religious services in the cities of Turkey, Austria, Roumania and Russia. He was later educated at the St. Petersburg conservatory under Anton Rubinstein. In 1878 he became the ober-cantor of the Cultus Gemeinde in Vienna and held that place for twelve years. He came to New York in 1890 and was made the cantor of the Congregation Shaar Hashomajim in Fifteenth street. He was the president of the Cantors' Association of America for some years.

#### CAN HEAR THE "A."

#### M. Giraudet's Pupil Distinguishes Pitch in Both Ears.

M. Alfred Giraudet, whose interesting paper on the natural tuning-fork located in every human ear, was printed in MUSICAL AMERICA recently, submits the following note:

"I have just received a letter from one of my old pupils who heard the 'A' natural perfectly, but only in one ear, the other remained totally insensible. Finally after repeated experiments, he announced to me that he now hears the tuning-fork very distinctly in both ears. Whether it was awkwardness in experimenting, or a modification in the aural system, the fact exists."

#### Mme. Boetti's Pupils in Recital.

CHICAGO, Nov. 20.—The pupils of Mme. Dove Boetti were heard in recital at Handel Hall last week. An interesting programme was presented by Florence Lapin, Marcella Moray, Edith Owen, Mrs. E. Gunlock, Stephanie Hyde, Pauline Lengyel, Rowena Lattimer, Mrs. M. C. Lindeman, John Gullickson, Mary F. McClintock, Mrs. P. H. Moulks, Monica Mast, Enrico Mariani, Isabelle Suess, Marta Bolter and Margaret Leyden.

#### Song Recital in Granville, O.

GRANVILLE, O., Nov. 19.—Mrs. Elizabeth Thompson Wilson, the new voice teacher on the Denison University Conservatory faculty, recently gave a most successful song recital. The large hall was crowded, aisles, seats, gallery, and even the stage being completely filled by the audience. Mrs. Wilson was compelled to respond to numerous encores.

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## Where They Are

### 1. Individuals

*Barbour, Inez*—New York, November 25; Poughkeepsie, November 27.  
*Barrow, Edward*—Brooklyn, November 27.  
*Bloomfield-Zeissler, Fannie*—December 2.  
*Blye, Birdice*—Ypsilanti, Mich., November 27.  
*Buckhalter, Simon*—Mendelssohn Hall, New York, December 6.  
*Burgstaller, Alois*—Cincinnati, November 30 and December 1.  
*Carl, Wm. C.*—Brooklyn, November 27.  
*Combs, Laura*—Minneapolis, December 4.  
*Cumming, Shannah*—Kearney, Neb., November 24; Salt Lake City and Coast towns, November 26—December 3.  
*De Gogorza, Emilio*—Washington, December 7.  
*Dick, Maximilian*—Philadelphia, December 3.  
*Eames, Emma*—Indianapolis, December 4.  
*Gadski, Johanna*—New York, November 24 and 25; Brooklyn, November 26; Chicago, November 30 and December 1; Louisville, Ky., December 4.  
*Grienauer, Karl*—St. Louis, November 27.  
*Harper, Wm.*—Jersey City, December 4.  
*Hartmann, Arthur*—Cleveland, O., November 27.  
*Hekking, Anton*—Chicago, November 25; Grand Rapids, November 27; Detroit, November 30; Milwaukee, December 4; Duluth, Minn., December 6.

*Hisse de Moss, Mary*—Brooklyn, December 6.  
*Hopekirk, Helen*—Boston, November 26.  
*Johnson, Edward P.*—Minneapolis, December 4.  
*Kerr, U. S.*—Minneapolis, December 4.  
*Lay, Georgelia*—Philadelphia, December 3.  
*Lhevinne, Josef*—Cleveland, O., December 6; Detroit, December 7.  
*Listemann, Virginia*—Indianapolis, November 27.  
*Longman, Marie White*—Milwaukee, December 7.  
*MacMillen, Francis*—Carnegie Hall, New York, December 7.  
*Maconda, Charlotte*—Columbus, Miss., November 24; Athens, Ga., November 26; Jersey City, November 28 and December 4.  
*Martin, Frederic*—Wilkesbarre, Pa., November 26; Erie, Pa., November 29.  
*Miller, Christine*—Oberlin, O., December 4 and 5.  
*Mills, Watkin*—Chicago, November 25.  
*Ormsby, Frank*—Carnegie Hall, New York, December 4.  
*Ormsby, Louise*—Providence, R. I., November 27.  
*Pelschnickoff, Alexander*—Minneapolis, November 30; Terre Haute, Ind., December 3; Detroit, December 4; Chicago, December 7.  
*Phillips, Harry*—Minneapolis, December 4.  
*Powell, Maud*—New York, November 30 and December 1; Jersey City, December 4.  
*Rider-Kelsey, Corinne*—St. Louis, November 27; Terre Haute, Ind., December 3; Oberlin, O., December 4 and 5; Cincinnati, December 6.  
*Rogers, Francis*—Brooklyn, November 26; New York, November 27; Meadville, Pa., November 28; St. Louis, December 5; Kansas City, December 7.  
*Rosenthal, Morris*—New York, November 24; Newark, N. J., November 27; Troy, N. Y., November 28; Boston, November 30 and December 1; Philadelphia, December 3; New York, December 6.  
*Saint-Saens, Camille*—Boston, November 26; Detroit, December 5.  
*Salmon, Alvah Glover*—Portsmouth, N. H., Nov. 26.  
*Samaroff, Olga*—Chicago, November 24.  
*Schumann-Heink, Ernestine*—Lafayette, Ind., November 24; Grand Rapids, Mich., November 26; Detroit, November 27; Toronto, November 28; Buffalo, November 29; Philadelphia, November 30 and December 1; Rochester, December 3; Troy, N. Y., December 6; Trenton, N. J., December 7.  
*Sembrich, Marcella*—Boston, November 24.  
*Shotwell-Piper, Mne.*—Kansas City, December 7.  
*Spencer, Janet*—Minneapolis, November 30.  
*Tew, Whitney*—Providence, R. I., November 27; Boston, December 6.  
*Wad, Emanuel*—Washington, November 30.  
*Walker, Julian*—Beaumont, Texas, November 29.  
*Wilson, Genevieve Clark*—Oberlin, O., December 4 and 5.  
*Winkler, Leopold*—Jersey City, November 26; Rockford, Ill., December 2; Clinton, Ia., December 3; Davenport, Ia., December 4; Paterson, N. J., December 6.  
*Witherspoon, Herbert*—Des Moines, Ia., November 30; Chicago, December 2 and 6.  
*Yaw, Ellen Beach*—Philadelphia, December 3.

### 2. Orchestras and Bands

*Boston Symphony Orchestra*—Boston, November 26 and 30; December 1; Philadelphia, December 3; Washington, December 4; Baltimore, December 5, New York, December 6; Brooklyn, December 7.  
*Cincinnati Symphony Orchestra*—Cincinnati, November 30; December 1.  
*Flonzaley Quartette*—Mendelssohn Hall, New York, December 4.  
*La Scala Orchestra*—Seattle, Wash., November 24.  
*Marum Quartette*—Cooper Union, New York, November 29.  
*New York Philharmonic Orchestra*—New York, November 30; December 1.  
*New York Symphony Orchestra*—New York, November 24 and 25.  
*Philadelphia Orchestra*—Philadelphia, November 24 and 30; December 1.  
*Pittsburg Orchestra*—Detroit, November 24; Buffalo, November 29.  
*St. Paul Symphony Orchestra*—Washington, December 4.  
*Theodore Thomas' Orchestra*—Chicago, November 24 and 30; December 1 and 7.  
*Young People's Symphony*—Carnegie Hall, New York, December 1.

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### 3. Operatic Organizations

*Manhattan Grand Opera Company*—New York, December 3.  
*Metropolitan Opera Company*—New York, November 26.  
*"Madam Butterfly"*—Garden Theatre, New York, November 12, indefinitely.  
*San Carlo Opera Company*—Henry Russell, director, New Orleans, November 20, ten weeks.

### 4. Future Events

**November 27**—Musurgia Concert, Carnegie Hall, New York.  
**December 4**—"Croisade des Enfants" (Gabriel Pierné) New York Oratorio Society, Carnegie Hall, New York.  
**December 7**—Schubert Club Concert, Kansas City.

#### The Edward MacDowell Fund.

To the Editor of MUSICAL AMERICA:  
 The Mendelssohn Glee Club of New York is trying to raise a national fund for the support of Edward MacDowell. Do the people of America realize that we are in danger of neglecting a debt of gratitude to one of our country's greatest artists? Americans have shown a ready and sympathetic appreciation of the work of foreign masters; surely we will not let a genius of our own want in time of greatest need. Mr. MacDowell himself has been a man of ardent patriotism and of unshaken faith in the artistic future of America. He has lived his life here in accordance with his belief that American artists should in their own country assist in the development of its art. He has given to us compositions that rank with the greatest in music literature. The fund will be devoted eventually to carrying out his expressed ideas for the advancement of art in this country. The people of America should respond promptly, generously, and with enthusiasm.  
 G. E. K.  
 Lakewood, N. J., Nov. 19, 1906.

#### Creator's Sunday Concert.

Creator and his band entertained a large audience in the New York Hippodrome on Sunday night of last week. The programme included an "American Navy" march of Creator's own composition; the "William Tell" overture, and numbers by Verdi, Brahms and Tchaikowsky. Vincenzo Stea played the first movement of the "Moonlight Sonata" and a Norwegian dance. Silvio Gridelli sang two arias from "Rigoletto," and five soloists gave a selection from "Carmen" to finish the programme.

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### A YOUTHFUL WONDER.

#### Teresa Wallen, Fourteen-Year Old Pianiste, Will Continue Studies Abroad.

NASHVILLE, TENN., Nov. 19.—Decatur, Ala., has a genuine youthful wonder in the person of Teresa Wallen, who will soon leave for Germany to complete her musical education. Miss Wallen, who is only fourteen years old gave a farewell piano recital at the Lyceum Theatre at Decatur.

At the age of four she began her studies, and when only twelve graduated with high honors at a noted music school in Cincinnati. Shortly after her graduation she won a medal for her piano playing at the World's Fair in St. Louis. Her mother will accompany her to Germany.

#### Marie Hall for Montreal.

MONTREAL, Nov. 19.—Marie Hall, the English violiniste, will be heard in this city probably on March 18 next, under the management of F. A. Veitch. It is also announced that Miss Barker, the vocalist, will give her first recital in the Art Gallery some time during February. She will be assisted by distinguished instrumentalists.

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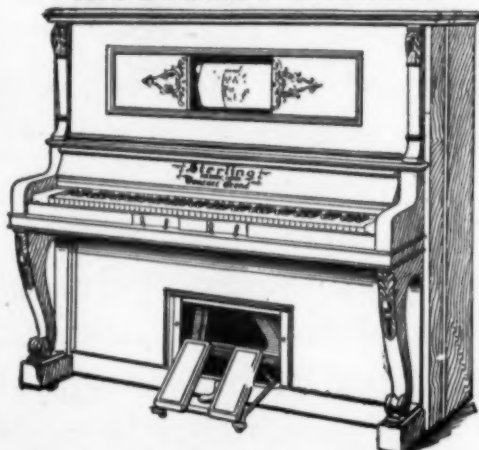
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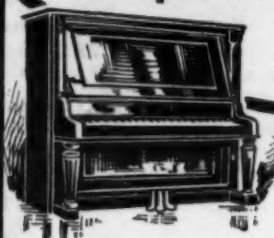
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